

Minicam Photography

JULY 1948

25 CENTS

30 CENTS IN CANADA



"First Prize Winners"

...Argus Filter Photo Contest!



FIRST PRIZE (OPEN CLASS)

A striking shot which would have been lost without a filter. The bands of different shaped clouds form a perfect decoration through the top of the picture. Good proportion of sky to earth, plus excellent placing of the main object of interest—the wagon.

Taken by Warren K. Randle, 428 Fifth Street, Modesto, California



FIRST PRIZE (ARGUS CAMERA CLASS)

Good treatment of that most popular of all subjects—your daughter. Shows how the amateur can avoid those blank white skies which so often spoil the average human interest shot. The light yellow filter used here darkens the sky just enough to allow sunlight on the flesh to stand out.

Taken by Alice I. Armstrong, 2615 N.E. 39th Avenue, Portland, Oregon

Other Prize Winners

2nd PRIZE

Andrew L. Lehan
1321 E. Laketon Ave.
Muskegon, Michigan

3rd PRIZE

George E. Hubbard
83-34 116th Street
Kew Gardens, N. Y.

3rd PRIZE

Comdr. A. L. Schoeni
3373 So. Stafford St.
Arlington, Virginia

3rd PRIZE

Dr. I. K. Moorhouse
601 Amer. Natl. Bank Bldg.
Beaumont, Texas

Argus accurately ground optical filters can be used with all makes and sizes of camera lenses. Set includes: Light Yellow, Dark Yellow, Green, Red, Haze and Outdoor Filter for indoor-type color films.



2 more monthly contests!

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FIRST PRIZES (2).....\$50.00 Each*
SECOND PRIZE.....\$25.00
THIRD PRIZES (3).....\$5.00 Each

*\$50.00 prizes for best filter-photo taken with any Argus camera
\$50.00 prizes for best filter-photo taken with any other camera

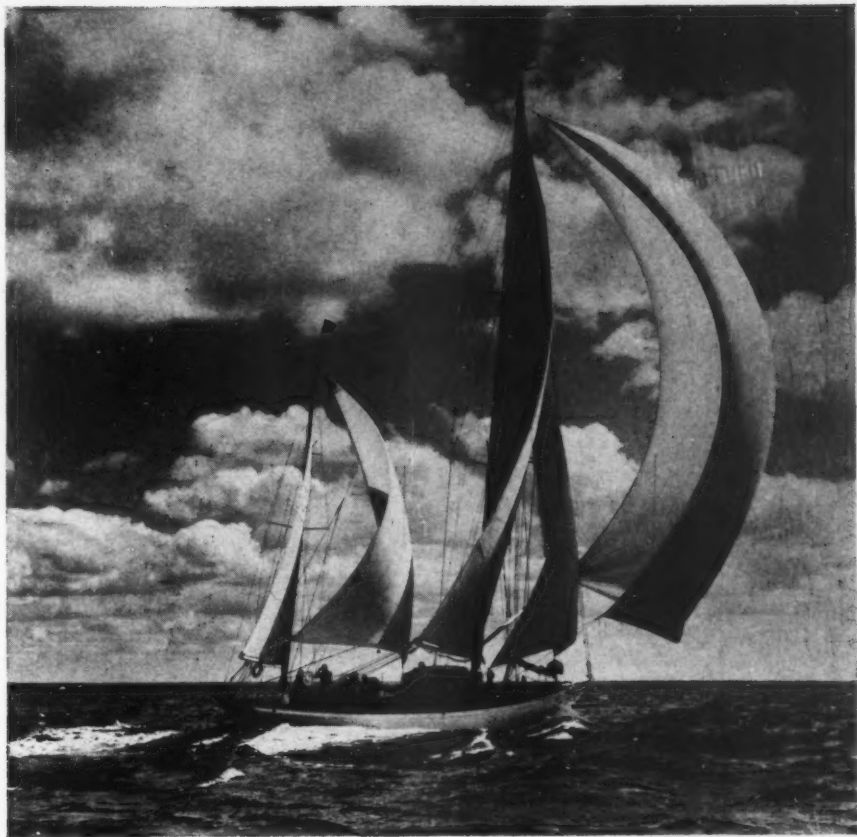
JUDGES

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Norris Harkness.....Photo Editor, N. Y. Sun
Samuel Robbins.....President, Master Photo Dealers & Finishers' Association, New York Guild Division

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Minicam Photography

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Clifton Abbott Photo
(See page 44)

Cover by CY LATOUR
Catalina Island

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*Pat. Pend.

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By EDWARD W. GREEN

**TEAMED UP FOR
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1. Photo-careers are not built on ambition alone. To win success, desire must be "teamed up" with proper training, such as thousands receive at the SCHOOL OF MODERN PHOTOGRAPHY. Keenly aware of this was mural-specialist EDWARD W. GREEN. His heart set on a career in portraiture, he sought the wisdom of SMP's ace instructors. In the School's "dream" studios, his talents flowered to professional stature. Now a master of portraiture, he resumes his progress with increased vigor, leading to a studio of his own.



By EDWARD W. GREEN



By GONZAGUE GAGNON

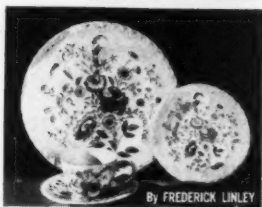
3. At his fingertips were security and steady pay, but press photographer MANUEL PASQUA sought greener fields. Speedily mastering SMP's famed advanced techniques, he began a high-speed free-lance career. Latest achievement—a medical series for nurses at Columbia University.

2. From all over the world, careerists seek SMP's famed ultra-modern training. To SMP's superb studios came hobbyist GONZAGUE GAGNON, of Montreal. Wisely guided by camera aces, his natural ability was teamed up with sound portraiture training (left). A gifted professional, he returns to Canada to open his own studio.



By MANUEL M. PASQUA

4. Feasting on rich fare are careerists like ex-freelancer FRED LINLEY. To nourish his talents, he left a Michigan village for cosmopolitan SMP. Taught the "tricks of the trade" by topmost stars, he returns to the Motor City itself for a career in color illustration.



By FREDERICK LINLEY



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5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M7.

THE LAST WORD

Synchronizer Query

Sirs:

Your article on the new Ansco Reflex camera in the February issue was the most complete and least biased article of its sort that I ever read. It was better than Ansco's own instruction book which I had previously read from cover to cover. Only one thing bothers me now—I'm having trouble finding a flash synchronizer that will work on my Ansco Reflex camera. Can you give me any advice about this?

Pasadena, Calif.

WILLIAM ROARKE

Ansco's Answer

Sirs:

In reply to William Roarke's letter to MINICAM, our Camera Sales Division informs us that the Mendelsohn E5-2000 Synchronizer functions satisfactorily with the Ansco Reflex. It sells for approximately \$28.25. The Heiland Research Corporation, 130 E. 5th Street, Denver, Colo., is also placing a synchronizer on the market especially designed for the Ansco Automatic Reflex. It sells for \$51.20. (See New Products Dept. June, page 100.—Ed.)

Ansco
Binghamton, N. Y.

DON STORING,
Adv. Dept.

M. P. Gave Him His Start

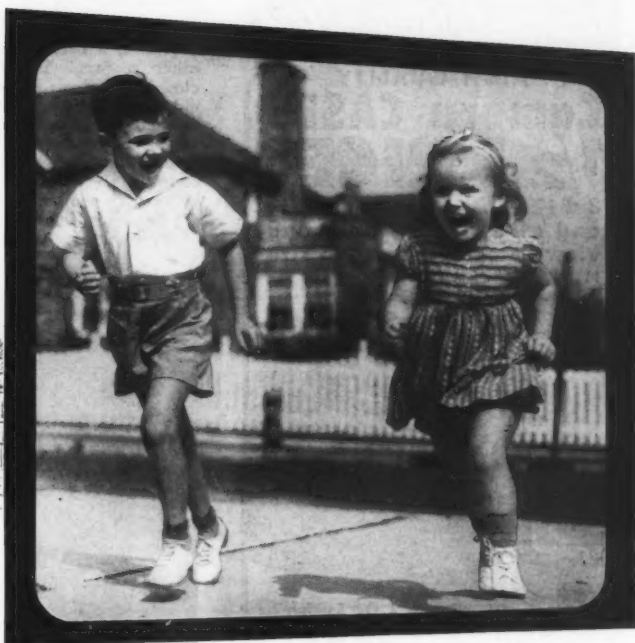
Sirs:

An article on aerial photography by S. B. VanWinkle in the Oct., 1946 MINICAM gave me a start in photography that I had been looking for. Thanks to that story and other tips in your fine magazine I am now a professional aerial photographer with all the business I can handle. Here is one shot from a series of aeriels I made for a client who wanted his pool and garden photographed from the air. If I can be of help to other MINICAM readers I will try to answer any and all letters on the subject.

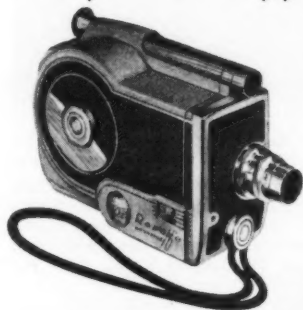
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HENRY CARLSON





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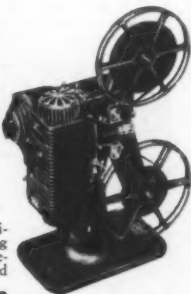
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Patterns From Egg Flats

Sirs:

Here is a background idea that may interest
other readers. The background for the en-
closed photo was made from flats taken out of
old egg crates. The pasteboard flats were
painted in pastel colors with Kemtone and
water colors, and were fastened to a sheet of
wallboard with small tacks. The square flats
come in several pressed relief designs that can
be used in combinations to form patterns such
as diamonds, checkerboards, triangles, etc.

Birmingham, Ala. SIDNEY LAWRENCE



Camera Floater Insurance

Sirs:

The Camera Insurance article in the April
MINICAM states that some policies are issued
for world-wide coverage. I have been unable
to find an insurance company that will cover
anything outside the United States. Can you
help me out on this?

A. F. Ord.,

Camp Kulmes, N. J.

C. A. UCKERMAN

• Aetna and all other companies that are
licensed to write camera floater policies issue
them on a world-wide basis. If you have been
refused insurance, we suspect it was on the
basis that you might be leaving your A. F. Ord.
base for unknown foreign destinations. There
doesn't seem to be much we can do to help you
in this situation, Mr. Uckerman. Sorry—Ed.

Double-crossed By A Bulb

Sirs:

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asking me to get a few shots of Mr. Charles
Wilson, President of General Electric Corpora-

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tion, who would be in the city the next day to talk to a group of plant employees. A few minutes later the Chamber of Commerce assigned me to work with a writer for *Colliers*, shooting an annual city celebration then in progress.

I immediately loaded a bag full of film and bulbs and set about shooting the celebration assignment. Everything went fine until the prize float of the day approached and I tried to shoot it from a shaky perch atop a car. Then the bulb in my flash gun refused to fire.

Ordinarily I would throw away a bum bulb, but with the next day's shooting assignment in mind, I stuck this one in my pocket. The following day I had a well-planned scheme in mind when I focused on Mr. Wilson of General Electric. The previous day's dud was in the flash gun and when it failed to fire I meant to take my grievance directly to the top man.

Mr. Wilson was so cooperative that I found myself hating to take revenge on such a swell fellow as I began to squeeze the flash release. But revenge was revenge and personal feelings couldn't be allowed to interfere. So I let fly.

Know what happened? The bulb fired. It couldn't, but it did. I'm still wondering how I let myself in for being double-crossed by an eccentric flashbulb.

Worcester, Mass.

Roy Rowe,
Photographer

It Should Have Been Like This . . .

Sirs:

I've had a soft spot for MINICAM ever since



you published that sensible article by Herman Kleinberg about me and my photographs. At that time, however, you reproduced 3 out of 7 photos upside down. In the April Picture Section you printed the picture shown above

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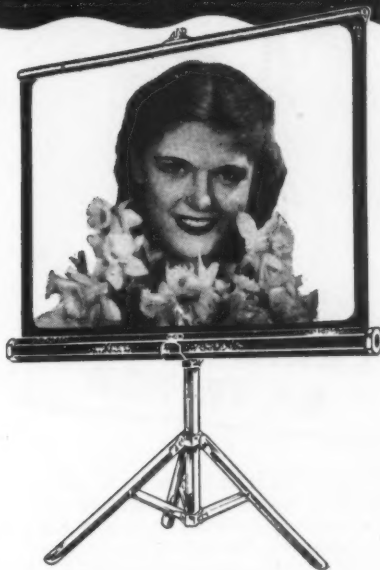


SCREEN

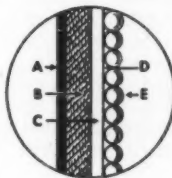
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*Only a Da-Lite Crystal-Beaded
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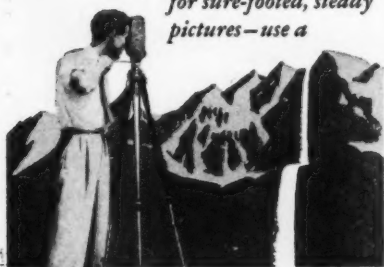
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upside down. What is wrong? Shall I call myself Upside Down Photographer or merely double my price?

Long Island

RUTH BERNHARD

• After all, Ruth, who else can boast of pictures that look fine no matter which way they are viewed?—Ed.

Raye Gets Around

Sirs:

I was very much interested in your May article on the Manitou, Colo., Photo Park run by an old friend of mine, T. Ortis Johnson. Johnson is every bit the top-notch advertising man described by your authors. I knew him well during the 10 years he was an adver-



tising executive here, and he was best man at my wedding. As for Raye Donnelly Williams, one of the Photo Park models shown in your article, she has lost none of her charms since she was Miss Colorado. I made the enclosed snapshot of her at Atlantic City where she had her first view of the ocean. The picture was made with a Rolleiflex on Verichrome film on a dull day, 1/100th at F:8.

Brockton, Mass.

RONALD POOLE

GSAP Conversionists Please Note

"How To Convert A GSAP Movie Camera"
(Continued on page 121)



**"SPECIAL"
MODEL 2
DEVELOPING TANK
FOR ROLL FILM**

Here at last for amateur and professional alike is a home developing tank that outranks any other in the field for sheer quality and number of features.

The new FR "Special" Model 2 was developed from three distinct and different kinds of plastics. Its shiny glass-like surface resists the action of all chemicals. It's impervious yet, at the same time, is so tough and resilient *every part is unconditionally guaranteed against breakage.*

Adjustable to any size roll film—from 35 mm to No. 116, the FR "Special" Model 2 loads from the *inside*—and, most important, can be loaded while wet.

With all its features, its guarantee against breakage and its ease of use, the new FR "Special" Model 2 costs only \$3.45 including federal tax. And it comes to you complete with illustrated instruction book and practice film.

See the new FR "Special" Model 2 Home Developing Tank at your photographic dealer's today.



if it's *fr* it's first rate!

PHOTO MARKETS

Compiled by MAY SULLIVAN

The Saturday Evening Post, The Curtis Publishing Company, Philadelphia 5, Pennsylvania. The majority of photos in this magazine illustrate articles and are assigned to freelance photographers in different parts of the country, some of whom have a working arrangement with the magazine. In addition, The Post runs picture stories of both black-and-white and in color, which tells a complete story in themselves, with captions and a short text. The best way to submit ideas for picture stories is in the form of a letter or outline specifying all the important facts. In black-and-white, 11x14 prints are desirable. In color, 4x5 and 3 1/4x4 1/4 are most often used, although 2 1/4x3 1/4 and 2x2 are also acceptable. Anything smaller is not a workable size for their purposes. Return postage should be attached to unsolicited suggestions. Payment for purchased material is made upon acceptance.

Charles L. Rumrill & Co., Inc., 311 Alexander Street, Rochester 7, New York. This company needs portraits, commercials, pictorial and any other types of interesting photographs. Black-and-white only in 8x10 glossy prints or larger. Minimum payment of \$10.00 for one-time production rights to photographs; higher prices for all rights or industry rights depending upon technical excellence of photograph and the number of possible uses for it. Payment is made upon acceptance of photograph. All prints submitted are accepted or rejected within two weeks after receipt. Note: Adequate model releases must be submitted with prints wherever necessary. This company is also interested in receiving good authentic news or action shots taken by professional news photographers, and is especially desirous of obtaining good, well illustrated stories of interesting or outstanding photographic assignments.

Fauna, Philadelphia Zoo, Philadelphia 4, Pennsylvania, can use outstanding or human interest shots of wild animals. Photo series showing chapters in the life histories of wild animals are also desired. \$3.00 to \$5.00 is paid for each accepted photo. Include return postage, please.

Flower Grower, 2049 Grand Central Terminal, New York 17, New York. Mr. Paul F. Frese, Editor, gives us the following specifications:

1. Dramatic pictures of flowers and small gardens of nice design.
2. Color principally; black-and-white of gardens only.
3. Color: 3 1/4x4 1/4; Black-and-White: 5x7.
4. Color: \$50.00 minimum; Black-and-White: \$5.00 minimum.
5. Return postage required.

Bausch & Lomb Optical Company, Rochester 2, New York, is interested in both black-and-white and color. There are several restrictions, however, in the type of photographs they will consider for possible use in their advertising. In the first place, photos submitted must be made with Bausch & Lomb Balcoted lenses. If it is an enlargement, which was made with a Bausch & Lomb Balcoted enlarging lens, they should have the information as to the type lens which was used in making the original negative. They should have shutter speed, lens opening, and type of camera listed. Bausch & Lomb prefers that the black-and-white prints sent in for consideration be 8x10 size. There are no restrictions on the size of color photographs. Contributors are asked to write and tell Mr. Albert H. Blum, of the Advertising Department, what they have to offer before material is submitted.

New Mexico Magazine, Box 938, Santa Fe, New Mexico, is in the market for 5x7 and 8x10 glossy prints; also 4x5 transparencies of pictorial New Mexico subjects. Vertical compositions preferred. Please include return postage.

Musical America, 113 West 57th Street, New York 19, New York, purchases spot news pictures in the field of serious music. Black-and-white only is required and payment is at the rate of \$5.00 per picture payable after publication.

The Rotarian, 34 East Wacker Drive, Chicago, Illinois, official magazine of Rotary International, is looking for Kodachromes or color shots illustrative of other countries and their industries. *The Rotarian* pays \$50.00 and up, but definitely does not want miniatures. The best reproduction results are obtained from transparencies of 3 1/4x4 1/4 and larger. Address your contributions to Leland D. Case, Editor.

Modern Woman, published by Geo. M. Wesels Company, 5225 Wilshire Blvd., Los Angeles 36, California, can use photographs as listed below:

Photographs that fit in with articles directed to the woman's field.

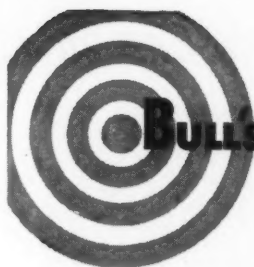
Photographs of "how to do" household ideas in the home.

Photographs of frozen food locker plants and processing of frozen foods in the home.

Photographs of fresh fruits and vegetables being harvested, packed, shipped, or in markets.

Photographs of commercial ice using equipment in stores, restaurants, hotels, etc.

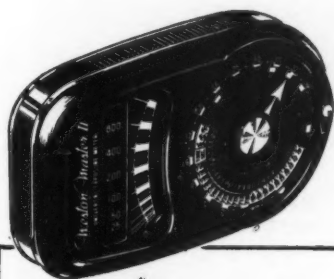
Depending on the quality and subject matter \$3.00 to \$7.00 is paid upon acceptance. This company requests that return postage be included with contributions.



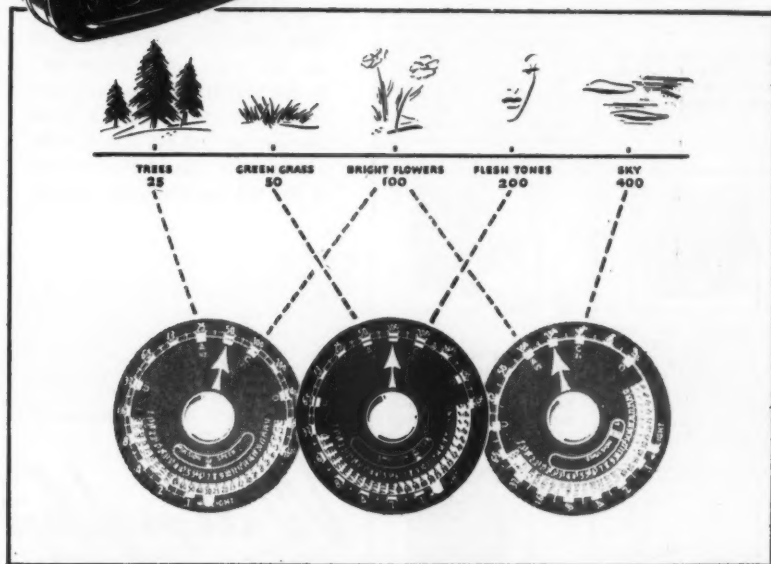
BULLS-EYE CONTROL OF COLOR

with the

Master II



Among the many advantages of the exclusive WESTON Exposure Control Dial are the "A" and "C" positions designating the safe working range of color film. With these points as your guide, you can fit the scene to the film as shown by the chart below . . . and score a bull's-eye every time. Ask your dealer to demonstrate this and other exclusive features of the Master II, or write, Weston Electrical Instrument Corporation, 649 Frelinghuysen Avenue, Newark 5, N. J.



WESTON

Exposure Meter

The meter most photographers use



Trade in your old Camera...

FOR A NEW 2 1/4" x 3 1/4"

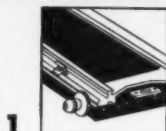
BUSCH

Precision

PRESSMAN CAMERA

The Press Camera Anyone Can Use

6 BUSCH PRESSMAN FEATURES!



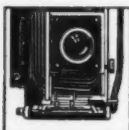
1

Knobs on either side for focusing. Focus thus attained will remain fixed and free from accidental jogging.



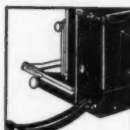
4

The user of a wide angle lens will appreciate the ease with which arms are depressed and bed lowered to a locked position 25° below regular right angle. A small lever at side of standard tilts lens, giving additional depth of field, correction for wide angle lenses, etc.



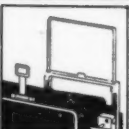
2

Lens standard rises more than 1 1/2 inches from normal to provide correction for exaggerated apparent perspective when photographing buildings, etc. Sliding front can be pushed as much as 1 1/2 inches laterally.



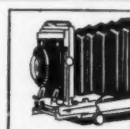
5

When using tripod at side of camera for vertical pictures, remove handle partially or completely by giving handle stud a few turns.



3

A sturdy sports finder snaps into position with a simple pull. Push it down and it is out of the way. This is in addition to the direct view optical finder.



6

For copy and fine detail work as close as six inches away from object, slip lens standard backward off the track and affix standard to a similar position in front of the infinity stop. Ground glass yields the precise image.

You'll discover a new world of picture-taking pleasure with this versatile, easy handling press camera. No complicated gadgets... no intricate ritual involved in taking pictures. All you need is box camera "knowhow" to get pictures of extra clarity and realism. We will make you a liberal allowance on your old camera, which you can use towards the purchase of this new simplified press camera.

Fitted with Wollensak 14.5 Raptor Coated Lens in Rapax Synchro Shutter, optical finder and Kalart or Hugo Meyer Coupled Rangefinder.

\$196.65

Willoughby's

**WORLD'S LARGEST CAMERA STORE
KNOWN THE WORLD OVER**

110 West 32nd Street • 113 West 31st Street
New York 1, N. Y. • Phone LOngacre 4-1600

Send for new 196 page Photo Supply Catalogue.
Enclose 4c for postage.

Get beautiful "sun-flash"
pictures with
SUPERFLASH!

For those dramatic, back-lighted shots with excellent detail in the shadows—pose your favorite model with back to the sun and fill in with *SUPERFLASH!*

The exclusive SUPERFLASH features—blue safety spot, all hydronalium wire element, quick-break filament, all-asbestos protective disk—will help you get great flash pictures any time of the day or night . . . from one end of the year to the other.

Look for the Sylvania (formerly Wabash) SUPERFLASH bulbs—Sylvania Super-flood and Super-N-Larger lamps—in the new bright red and green package. Wabash Corporation, a subsidiary of Sylvania Electric Products Inc., 500 Fifth Ave., New York 18, N. Y.



Every type of flash bulb you require can be found in the famous SUPERFLASH line, now in the new red and green Sylvania package.



Fetching sun-flash picture
by Andre De Dienes; Speed
Graphic; Press 40 Superflash.

SYLVANIA 
"FIRST IN FLASH!"

WESTEN'S SHIPS TO EVERY CONTINENT!

ALL ORDERS SHIPPED INSURED . . . WRITE WESTEN'S, SANTA BARBARA

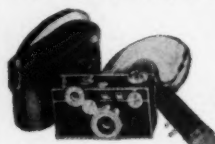
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**ARGUS
CIII
\$74.71
With Case**

Here's the tops in 35mm Cameras—three big features! Rangefinder, color corrected F3.5 Anastigmat lens; built-in synchro flash! For black and white, or gorgeous Kodachrome.

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Argoflex Model 1, wonderful reflex camera, w/c \$49.63

SPECIAL ARGUS OFFER

ARGUS A2 with F4.5 Hex. New! In Err. Case, SPECIAL!
But order promptly. **\$30.81**



**BOLEX
H8 or H16
\$282.00
Complete
Without
Lenses**

Military Approved, Tested, Precision-Built. One of the finest possible values:

Available Lenses for H8

1/2" F1.5 Switar	\$160.42
1/2" F1.9 Wollensak	\$56.55
1/2" F2.5 Wollensak	\$26.28
1" F1.9 Wollensak	\$62.50
1 1/2" F3.5 Wollensak Telephoto	\$49.95
1 1/2" F1.5 Dallmeyer	\$56.63
1 1/2" F2.5 Eastman Telephoto	\$66.50
1 1/2" F1.9 Dallmeyer	\$73.13
Deluxe Car. Case	\$42.50

Available Lenses for H16

17mm F2.7 Wollensak	\$55.42
17mm B & H Ansix	\$75.83
15mm F2.8 Ivar	\$78.75
15mm F1.5 Dallmeyer	\$99.00
1" F1.4 Switar	\$153.75
1" F1.4 Ektar	\$246.16
3" F2.5 Ivar	\$128.34
3" F3.5 Dallmeyer	\$82.13
3" F4.5 Kodak	\$50.00

WESTEN'S BUYS AND TRADES CAMERAS

WESTEN'S SPECIAL 35MM OUTFITS

Shipped complete—including Camera, Case, Sunshade, 2 Filters, 5 Rolls Film.

PERFEX DE LUXE F2.8 coated; Ref. 1/1250 sec. Flashgun, Case. **\$118.00**
CLARUS F2.8 coated; Ref. 1/1000; Focusplane. Flashgun, Case. **\$135.00**

KODACHROME DAYLIGHT OR TYPE A

35mm 20 exp. **\$ 3.32**
35mm 36 exp. **5.25**
828 Bantam **1.92**
8mm 100 ft. for **15.47**
Bolex HS **6.35**
16mm Simplex **6.35**

COLORFILMS

Kodacolor 127 **\$ 1.55**
116, 616 **2.20**
120, 620 **1.92**
Ektachrome or Anacolor, 120, 620, each **1.37**
35mm Ansco 20 exp. **2.04**

HARD-TO-GET-ITEMS

But Delivery Guaranteed

Ciroflex F3.5 Rapax, case . . . **\$107.95**
New 16mm Matic Sound Proj. . . **\$289.50**
Flashbulbs Press 25, case lots. . . **\$ 19.80**
GE50, case **\$ 13.80**
GE31 for Focal-plane, case . . . **\$ 16.95**
For Color: GE 22B, case lots . . . **\$ 29.00**
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New Rev. 16mm Sound Proj. . . **\$287.50**
16mm Revere mag.azine F2.5 . . **\$127.50**
16mm Revere mag.azine F1.9 . . **\$155.00**
Evr. Case for Medalist 1 or 2, Ikofox 1, 2, or 3, Kine Exakta, Ikonta B, Super Ikonta B, BX, each. . . **\$ 15.00**
35mm Boilex F3.2 Camera w/c **\$ 57.88**
8mm Revere Mag.azine Turret F2.8 **\$182.80**
Carry. Case for Revere Proj. . . **\$ 15.00**
Deluxe Gadget Bag for 4x5 Graphic & acc. . . **\$ 29.80**
1 1/4" F3.5 Telephoto 8mm **\$27.00**

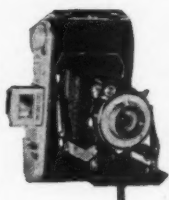
Latest Imported Cameras— Order Now from WESTEN'S



Terrific Saving on
**ATOMIC
ROLLEIFLEX**
with coated lens

Now! The finest, fastest-operating, most versatile Rollei Camera ever offered!
With F3.5 Xenar, coated — **NOW \$259**
With F3.5 Tessar coated — **NOW \$289**

IKONTA 35, using 35mm film, Novax F3.5, synch. shutter, case. . . **\$ 93.80**
ZEISS IKOFLEX I, twin lens reflex F3.5 corrected for color, with case. . . **\$128.00**
SUPER IKONTA A, Spec. rgl. Tessar F3.5 Compur. Rapid shutter; speeds to 1/500 sec. with Evr. case. . . **\$194.80**
LEICA IIIC, coated Elmar 50mm F3.5 \$332.50
LEICA IIIC, coated Summilux 50 mm F2.8 \$448.00
ROBOT II, F2.8 Xenar, with case. . **\$245.00**
KINE EXAKTA, 35mm single lens reflex, F2.8 Zeiss Tessar, speeds to 1/1000 sec. . . **\$295.00**
NEW PRATITELIX, F1.9 case. . . **\$121.25**
Rolleikite Backs **\$ 32.50**
Plate Adapter Backs **\$ 17.50**
Write for Rollei, Leica Accessory Lists



**Kodak
Monitor
Six-20**

Leader of folding Kodaks—with Kodak Anastigmat special f4.5 lens; flash supermatic shutter, 9 speeds to 1/400, genuine leather covering.
Coated lens. **\$93.58**

EASTMAN CAMERAS

All Coated! W/Flash Shutters!

Kodak 35 F4.5 **\$ 57.72**
Kodak 35 F3.5 Ref. **\$ 86.58**
Kodak Monitor Supermatic w/c. . . **\$ 93.58**
Kodak Reflex F3.5, ev. C **\$137.82**
Kodak Flash Bantam F4.5 **\$ 57.72**
Kodak Medalist II w/c **\$312.80**

BELL & HOWELL EQUIPMENT NOW AVAILABLE:

8mm Sportster 2.5 **\$102.61**
Filmo Auto 8 Turret **\$296.22**
8mm Filmmaster Proj. **\$187.50**
16mm Autoload 1.9 **\$213.08**
16mm Autoload 1.5 **\$265.13**
16mm Automaster Turret 1.9 . . . **\$332.50**
16mm Showmaster Proj. **\$312.95**
Write for Accessories, Lenses, Finders, etc.

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Write for our \$5.00, \$10.00 or \$15.00 FINISHING COUPONS—send your films, 24 hour service on black-and-white—rushed by fastest carrier back to you within 24 hours after we receive them! A special WESTEN'S service!

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Be sure you see the **NEW**
 exposure meter...

the meter with a
MEMORY!



So easy to use ...

a big help when seconds count



Automatic shift ...
 fits bright light or dim



Trident analyzer
 for difficult shots



Exposure settings
 that quick!



Ask your photo dealer to show you *all* these amazing advantages of this new G-E meter ... an indispensable aid for color and black and white photography. Gives you full-range incident or reflected light readings ... push-button scanning ... selector rim exposure control ... palm-fitting, vest-pocket size ... shock-tested sturdiness and many others. New Type PR-1 meter, **\$32.50***. General Electric Company, Schenectady 5, N. Y.

ALSO, famous Type DW-58 meter ... only **\$19.95***

*In states where Fair Trade contracts are in effect. Fed. tax inc.

GENERAL  ELECTRIC

600-322



One Man's Story...

How a Magazine Ad Changed a Man's Life*

"I was going along from day to day, not enjoying my work, worried all the time. My wife, my children and our friends found me jumpy—no fun to be with. To me, the future looked pretty glum. One day, I read a New York Institute of Photography ad which said, 'Going Places or Stuck in a Rut?' This caught my eye because I certainly was 'stuck in a rut'."

"I Decided to Study at Home"

"That night, I mailed the coupon to N.Y.I. and in a day or so, I received literature describing their Home Study Course. Photography had always been my hobby and after talking it over with my wife, I decided that I would study at home in my spare time, holding my job until I could turn my hobby into a profitable career."

"Earned While I Learned"

"Soon the lessons started to come. They were beautifully illustrated, easy-to-read, easy-to-understand. I was delighted to find that I needed no expensive equipment. I progressed very quickly with the helpful criticism and suggestions for the improvement of my work which I received from the instructors at New York Institute. As a matter of fact, I even earned enough money while I learned to pay for the cost of the course."



"No More Pink Slip Headaches"

"Today, I am my own boss with no time clock to punch. I'm not worried about a job. There are no 'pink slip headaches' to make me jumpy. I am making more money than I ever did before and I have plenty of time for fun with the family."

RESIDENT TRAINING AT AMERICA'S LARGEST PHOTOGRAPHIC SCHOOL

Our nationally famous Resident School offers ideal facilities for the proper training of ambitious men and women in photography. Eleven spacious studios and twelve laboratories cover 18,000 square feet of space in the heart of New York City. Here you will find up-to-the-minute photographic apparatus—complete facilities for your training in this exciting field. Top-flight experts in every branch of photography devote their full time to your training. Resident training is available under the G. I. Bill.

FREE! Plan your future! Send the coupon right now for free information telling how you can win success in photography.

* A typical story from the files of N. Y. I.

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OF PHOTOGRAPHY**

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New York Institute of Photography
Dept. 117, 10 West 33 Street
New York 1, New York

**38th
YEAR**

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World's largest
manufacturers of
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Finders and Speed
Flash Synchronizers**

KALART®

**FOR BETTER
EASIER-TO-TAKE
PICTURES**

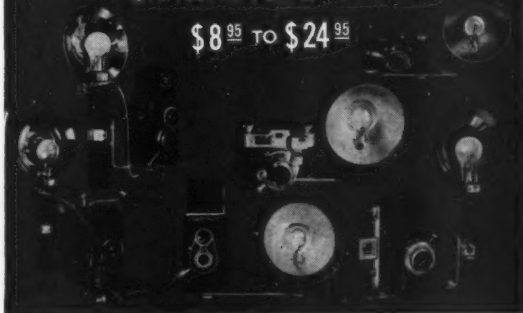


Action Shots of Pets Are Easy With A Kalart Speed Flash

What a thrill to get natural animal pictures like this! They're easy with a Kalart Speed Flash. You can take them any time — night or day — indoors or out — in sunlight or shade. Click the shutter and the Kalart synchronizer automatically lights the flash bulb at just the right moment to give you a clear, brilliant picture. No danger of your shutter not working because of weak batteries. A Kalart opens the shutter *mechanically*. Dependable and trouble-free. Take your camera to your dealer today and ask him to demonstrate a Kalart Speed Flash. He can attach it in a few minutes.

*There's a KALART Speed Flash for
almost EVERY Camera*

\$8⁹⁵ TO \$24⁹⁵



★ QUESTION BOX ★

*Converting Speed Flash for use
with built-in synchro-shutter*

Q—My Kalart Speed Flash has been working fine on my old camera for over six years. Recently I purchased a new camera with built-in synchro-shutter. How can I convert my Speed Flash for use with the new camera?

A—All you need is a new connecting cord to run from the Kalart battery case to the mount of the synchro-shutter. The price is \$1.80. An important advantage of the Kalart Speed Flash is the ease with which it can be transferred from one camera to another.

Synchronizing Speed Flash

Q—I am planning to buy a Kalart Master Automatic Speed Flash. Must I send the Speed Flash and my camera to the factory for synchronization?

A—No. The adjustment is so simple that you can do it yourself in a few minutes by following the instructions supplied with each unit. This is true of all models of Kalart Speed Flash.



FREE "How to Take
Synchro-Sunlight
Pictures"

20 pages, illustrated, full of practical information on how to get better outdoor portraits and interesting back lighting effects the Synchro-Sunlight way. Mail coupon today.

The Kalart Company, Inc.
Dept. C-7, Stamford, Conn.

Please send free copy of "How to Take Synchro-Sunlight Pictures." Also, tell me which Kalart Speed Flash I should have.

Make of camera.....
Make or type of shutter.....
Maximum speed of shutter.....
Name
Street
City..... State.....
Name of dealer.....

KALART

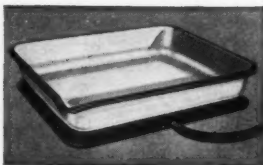


U. S. and Foreign Patents Pending

Morse M-80 TRAY-TEMP

Temperature Control Tray Base

ANOTHER
Morse FIRST
NOT JUST AN
IMPROVEMENT
—IT'S ENTIRELY
NEW



The new Morse M-80 Tray-Temp is a reservoir base in which the developing tray rests. Hot, cold or mixed water is circulated through the Tray-Temp until the proper temperature is reached. Thereafter, water is used, as required, to maintain temperature.

The Morse M-80 Tray-Temp is a revolutionary and inexpensive method to maintain **constant** control of developing temperatures. . . . Connect the Tray-Temp to your water faucets. Set your developing tray in it. Now you can control your developing temperatures quickly and accurately with a simple flow of hot, cold or tempered water, as required. The Tray-Temp is molded rubber to serve you for years. . . . Forget the heating pad and the ice cubes — assure quality prints with the new Morse M-80 Tray-Temp. Available for 11" x 14" trays—other sizes ready soon.

THE



See Your Photo Dealer or write
INSTRUMENT COMPANY
24 Clinton St. HUDSON, OHIO

Manufacturers of PRECISION PRINTERS—DEVELOPERS—STUDIO LIGHTS
WRINGERS—STRAIGHTENERS—FILM DRYERS

FOTOSHOP *Movie* SPECIALS

GSAP CAMERA CONVERSION

PARTS & ACCESSORIES

For those who already own the GSAP or Gun-Type camera, Fotoshop offers these genuine Lektro parts and accessories for home conversion.

With these parts and accessories, the mechanical-minded movie enthusiast can convert his GSAP camera—in his workshop—to the fine Lektro camera specifications.

- Optical viewfinder—parallax correcting, with etched fields for lenses of different focal length—including the standard 1 3/4" GSAP lens..... \$ 7.50
- Exposure release button, for instant "On-Off" action35
- Tripod socket50
- Super Power-Pak Battery—heavy duty, long life. The battery that was Custom-Made for the GSAP for proper and consistent operation.... 5.00
- Coupling cord, 3 ft. length—double prong to connect camera to battery 2.50
(Also available in 6 and 9 ft. lengths)
- Deluxe sole leather combination case—holds camera, battery, accessories, extra magazine. With shoulder strap 14.00
- Simulated leather carrying case 3.50
- Power-Saver Converter. Permits camera operation from 110 volt AC house current. (Conserves battery for outdoor use)..... 22.50
- Remote Control Unit..... 5.00
- Screw-on Yellow haze filters, each 3.00

Additional Installations Available

- Fitting camera with C-Mount and remounting present lens with C-Mount Flange.... \$ 5.00
- Fitting camera for use with Kodak F1.9 lens..... 10.00
- Adapter for use with all Kodak lenses 9.95
- Kodak 1" F1.9 coated lens \$1.67
- Installation of continuous switch, permitting operator to "get into the picture".... 5.00
- Installation of remote control unit, including switch and 15 ft. cord 10.00
- Camera fitted for "sound" work . . . speeds changed to 12 and 24 frames per second. 10.00

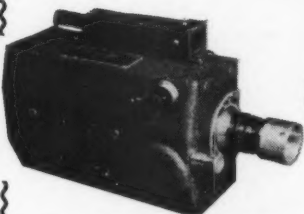
WRITE FOR FURTHER DETAILS

FACTORY CONVERSIONS

For those who have neither the time nor inclination to convert their GSAP camera, Fotoshop offers "Authorized Lektro Conversions," whereby our trained and highly skilled technicians will convert any GSAP camera to Lektro Camera specifications. All workmanship Guaranteed.

Factory conversions from . . . \$25.00

WRITE FOR DETAILS



ALL CAMERAS BELOW, READY-TO-
OPERATE . . . COMPLETE WITH CASE

16mm *Magazine* MOVIE CAMERA

- Easiest-to-load movie camera.
- Uses standard magazine film, color or black-and-white.
- Inexpensive to operate. (See film prices below).
- Electric drive . . . never needs winding.
- Gets all the action — no "lost" shots.
- Original cost to the Government over \$200.00.
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SEND FOR
LATEST
1948
CATALOG



ERIC ADAMS

● Take Your Miniature to the **CARNIVAL**

BY ERIC R. ADAMS

PEANUTS, popcorn, and pink candy floss . . . sideshow spielers and flapping banners and sawdust packing hard beneath aching feet. . . . Wherever the hot dog stands as the symbol of good times, wherever a melodian wheezes out the anthems of a carnival or fair—there gathers as colorful a cross-section of Americana as any camera hobbyist could hope for.

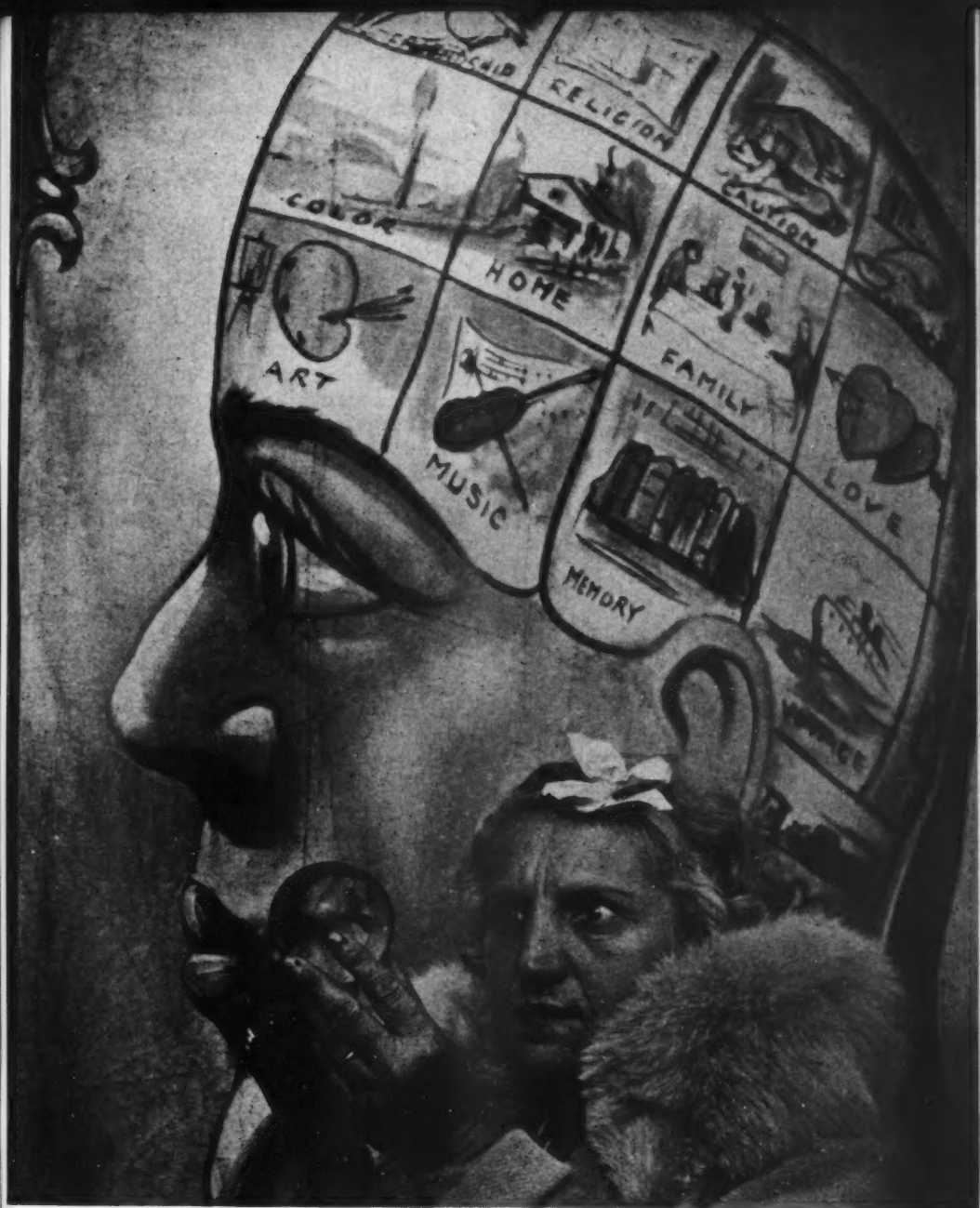
A miniature camera is ideal for carnival shooting for three reasons. It is easy to handle with a minimum of elbow room, it is economical to operate from the standpoint of negative costs, and it affords a good depth of field without constant re-focusing. Even so, the only way you can be sure of getting a few good shots is to make plenty of exposures—so load your pockets with film before you leave home.

People are what make most carnival pictures interesting—all kinds of people drawn together by a common thirst for excitement and adventure. The midway is probably the best place to shoot candid studies in expression. Pick out an interesting looking concession where the

actions of the barker are a tip-off that he is about to go into his spiel. If you station yourself at the edge of the crowd you will have no trouble working practically undetected with a 35mm camera or with a twin-lens reflex.

Don't forget the barker himself if he is a colorful showman. When you see the expressions on the faces before you changing from interest to amusement, skepticism, or boredom, remember that it is the barker who is causing these changes. The chances are that he is a shrewd amateur psychologist and a master of pantomime. What could be more interesting than a picture sequence of what he does to draw out the expressions registered in your series of crowd shots?

Quite often you can save time and obtain better pictures by posing certain shots. This is particularly true of "atmospheric" shots—pictures intended to say "Carnival" or "County Fair" without the aid of block-lettered captions. Most carnival people will pose for you willingly if they aren't too busy. The balloon man is an example



FORTUNE TELLER

WALT SANDERS—BLACK STAR



KOSTI RUOHOMAA—BLACK STAR

GRANDMA wore her Sunday best when she took Junior to the carnival. They both made the rounds of the sideshows, but Grandma stayed on the ground while Junior sampled the petrifying ecstasy of the Hell-Diver ride. To Junior, a stop at a soft drink stand was a pause that refreshes—to Grandma the whole day at the carnival was just that.

of a posed shot. Sideshow barkers, clowns, musicians, and performers can often be caught in a moment of relaxation when they step out for a breath of air between shows.

Other story-telling "posed" shots will suggest themselves as you watch the crowds. Youngsters surrounding the candy butchers, a good-natured policeman directing the flow of people, a crying child at the "Lost and Found" booth, a fat man eating an ice cream cone and mopping his brow, Grandma treating Junior to a day of fun—and enjoying it as much as he is. Then there are the concessions where "lucky" patrons walk off with glittery prizes they wouldn't look at twice in a store window. Here you'll find a child hugging a toy animal almost as big as he is, or the solemn-faced adult stalking off with a giant cat slung over his shoulder. Get the idea? Learn to watch the crowds for the ludicrous, the unusual, the appealing, or the inconsistent. That is what gives your carnival series sparkle.

The mechanical rides, ranging from the merry-go-round to the latest whirling rocket ships are also good hunting grounds for the picture-maker. A shot of people lined up for tickets might be worth while from the human interest angle, but your best pictures are apt to be those of the amusement itself in full operation. Don't hesitate to investigate interesting camera angles. A pattern shot or an action shot of spinning cars in motion might have only the sky for a background—so don't forget to use a yellow (K-1 or K-2) filter over your camera lens to darken the sky and bring out whatever clouds may be present.

If night shots interest you, the carnival will put on an altogether "new face" for your benefit after dark. Shooting fireworks displays, for example, is one possibility. The technique is simple. You'll need a tripod with a pan head so that you can quickly tilt your camera to where the fireworks are bursting high in the sky. With the shutter on "time" and the diaphragm at F:5.6, bursts will be bright enough to record themselves during their normal duration of several seconds. You

can record more than one burst on the same film if you wish.

Other night-time possibilities, of course, include the midway and the mechanical rides decked out in gay lights. In some cases you can get an excellent night shot of an entire midway or fair ground from nearby hills or from the top of a stationary ferris wheel. A reasonable exposure for all such pictures is 20 seconds at F:11 on fast panchromatic film.

There are a few restrictions in taking carnival pictures. Don't venture into forbidden territory close to electrical equipment or the motors operating rides. And don't take flash shots inside crowded tents or other enclosures until you've obtained permission. A flash bulb fired at close range can startle entertainers as well as

animals. It's also wise to realize that some shows don't want pictures taken at all. You'll probably be impolitely hustled out of the tent if you try to photograph somebody's two-headed lady or the boy who barks like a dog.

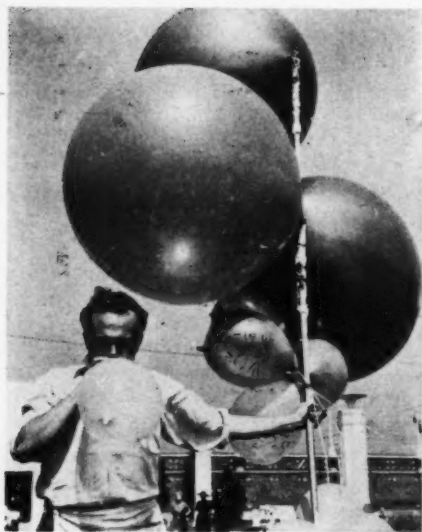
Of course, you won't photograph anyone — entertainer or spectator — against their will, or under circumstances that might embarrass them. And if you promise your models copies of the pictures you make, be sure to keep your word. When you photograph children, incidentally, fond parents often offer to buy prints, especially if the youngsters are having fun and showing it. But don't set yourself up in some spot and take so many pictures *for sale* that you get into trouble.

Carnival pictures offer few technical

GIRLS, midget, music, action—what more could you ask in a County Fair picture? Especially when you look at the judge's stand and discover that the man who appears next to the face of the girl on the left is—you've guessed it—President Truman.

ST. LOUIS POST-DISPATCH PHOTO





ERIC ADAMS

CURTIS REIDER—BLACK STAR



ERIC ADAMS



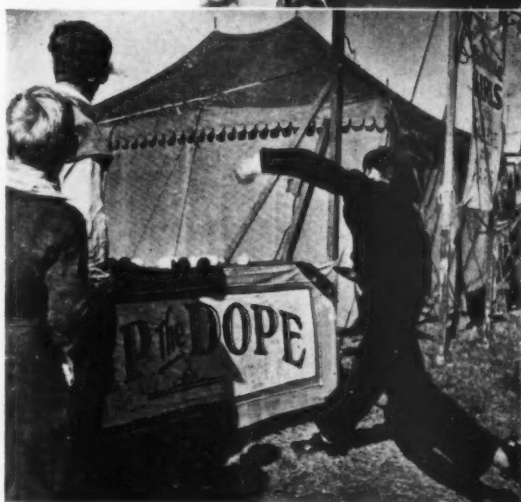
HUMAN
INTEREST



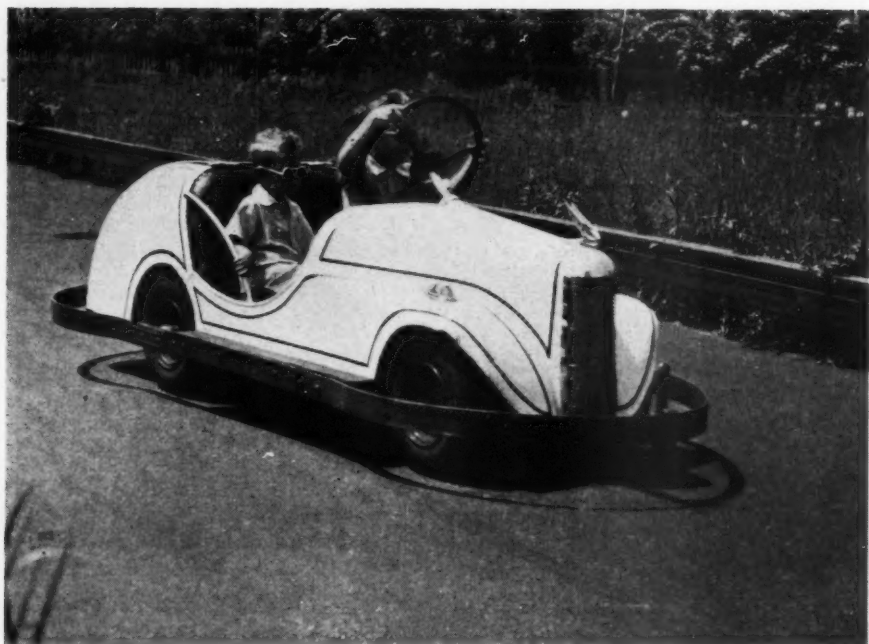
WALT SANDERS—BLACK STAR

WALT SANDERS—BLACK STAR

KOSTI RUOHOMAA—BLACK STAR



ON THE
MIDWAY



ERIC ADAMS

THE VERY YOUNG will enjoy a less spectacular carnival ride such as the midget auto track provides.

GUY GAYLOR



problems. An amazing number of them can be taken at the conventional setting of F:11 or F:16 at 1/100th second on fast pan film. The same shutter speed will even stop slower rides, like ferris wheels and some children's amusements. Faster rides, in full action, call for increased shutter speeds, however, and if you're trying for real close-ups of people flashing by in spinning cars you should go up to 1/500th second, or faster, if conditions permit, and focus on a predetermined spot. If you're slightly farther back from the rides you'll find that 1/200th second usually stops action effectively.

(Pictures continued on next page)

(Text continued on page 134)

KOSTI RUOHOMAA—BLACK STAR



WALT SANDERS
—BLACK STAR



KURT HUTTON, one of the pioneers of modern photographic journalism in Britain, made the pictures on these two pages. In a book of his pictures appearing under the title of * *Speaking Likeness*, Hutton writes: "The editor asked for some pictures of Southend fair fun, so I went to Southend, roamed all over the place and took an endless number of photos. Then the editor said: 'They're no good. I don't want a series. I need one striking picture.' Southend seemed a long way to go for just one silly picture so I went to Hampstead Heath. To make sure, I took a pretty model with me. This time the editor said the photos were all right, but the girl was modellish—not really full of life, joy and laughter. 'Well,' said the editor, 'get something on the caterpillar. You know the sort of thing. It's quite easy.' I felt like asking 'Is it,?' but next day I set off for Southend with a young actress. The photo-

graphs were very nice. 'This is it,' said the editor. 'Only I'd much rather have two girls. And this girl is fine, but she looks much more like an Oxford undergraduate than the Southend type.' By now I was beginning to feel slightly irritable. Knowing a model agency would be no good, I rang up a film agency for Southend types. Next morning I met the two girls I had chosen and found one presented no problems, but the other was far from faultless to photograph. As we neared Southend the storm broke. The rain had not washed the caterpillar away, so we just waited, then we did some more waiting. Eventually it did clear up and with a wind blowing at a somewhat rude angle and with the right side of my difficult model's face to the camera, I got my picture."

* One of the *Masters Of The Camera* series published by Focal Press Inc., N. Y., \$3.00.





**how this
PHOTO-ODDITY
was made**

SWITZERLAND, cupped in the palm of the Alps, is hardly the place you'd expect to encounter a tornado. But denied the realism of a rip snorting Kansas twister, the Swiss can manufacture their own—visually, at least, and in an albino version.

Actually, the whirling stuff in the picture shown here isn't tornado debris at all. Nor is it a picture you have to go to Switzerland to duplicate. This picture was made by an amateur photographer in a boat on Lake Maggiore, Switzerland. The spiral effect resulted when the boat drifted slightly and rocked up and down during a continuous lightning stroke. It was the movement of the camera that caused the flash to be drawn out on a sort of circular time axis. An examination of the shore line in the original print discloses the fact that trees and other objects have gone through the same circular motion. A picture such as this will never grace a salon wall, but the least that can be said of it is that it interprets the whirling fury of a storm with refreshing originality.

—Authenticated News Photo.

An Albino Twister

The Pesky Proxar

By C. Warden LaRoe

ILLUSTRATIONS BY THE AUTHOR

CALL IT what you will—the Proxar, the Portra or simply the “portrait attachment”—the supplementary close-up lens has much in common with the girl who puts her lipstick on a bit too heavily, and who lives on the other side of the tracks.

Both have a certain fascination. Both have their good points and bad—their enemies and advocates. Both are misunderstood and often much maligned. Both are talked about, and very little that is said is favorable.

But I like to remember that many of the world's geniuses sprouted in suspected gardens—and I like to use a close-up lens!

Without a matched set of Proxars for my favorite twin-lens reflex camera, I'd miss many a picture, or, at least, I'd miss much of the impact and detail which I think virtually every photograph should have.

A Proxar—or Portra lens or portrait attachment—is, as every camera fan knows, merely a weak condensing lens suitably mounted to fit snugly over the regular camera lens. If your camera is a single-lens reflex, or a guess-focus, rangefinder or ground-glass-back model, you need only one Proxar. If, however, you use a twin-lens reflex, the only satisfactory way to work is with a pair of matched Proxars—one for the “taking” lens and one for the “viewing” lens. In this way you can assure maximum sharpness in your negatives and at the same time avoid the nuisance of having to transfer the Proxar from one lens to the other every time an exposure is made.

To twin-lens reflex users, I might men-

tion now that it doesn't matter whether or not your close-up supplementaries are “factory-matched.” I am currently using a pair of No. 1 (the weakest) matched Zeiss Proxars for which I paid almost fifteen dollars. But I am also using two No. 3 (the strongest) Kodak Portra lenses, for which I paid a great many dollars less. These Portra lenses were purchased individually, from two different dealers, yet results seem to show that Kodak precision production has matched them perfectly.

One word of caution, however: If you buy your close-up lenses other than in matched pairs, be sure to get the same *kind* of lens from the same *maker*, and put them in *identical* mounts, so that both are used at the same distance from the viewing and taking objectives.

The principle of the close-up supplementary, while seemingly complex, is actually very simple. The Proxar merely shortens the working focal length of your camera objective—without altering the fixed focusing range—and thereby permits you to work closer to your subject than usual. This, in turn, produces a larger image on the film.

For example, a No. 1 Proxar reduces the effective focal length of the Zeiss Tessar on a Rolleiflex from 7.5 cm to only 7.1 cm. A No. 2 Proxar reduces it still further, to 6.7 cm, letting you work even closer for an additionally larger image.

But this reduction of focal length, and coincidental reduction in photographing distances, is what has given close-up supplementary lenses their bad name. For with them, unless you are very careful

and thoughtful, also comes distortion of the subject. In portraits, foreheads and chins may be distended. Noses and hands may be tremendously enlarged. Foreshortening may become frightening!

But not necessarily!

If you will take only a few extra moments to be cautious and watchful—to say to yourself, “Now, what devilry would I be plotting this moment, if I were a Proxar?”—you will find the close-up supplementary a thoroughly reliable, fully respectable addition to your photographic bag of tricks. And the mechanical limitations of your present camera will seem far less a handicap.

I know, for instance, that Ylla, famous gal photographer of animals, uses a pair of matched Proxars on her Rolleiflex for fully half of her superb photographs. With them she manages to get marvelous detail, to minimize distortion, and to make what distortion she *does* get work to increase the humor and human interest of her pictures. And don't let anyone try to tell you that the same results can be achieved, with the same camera, by extreme enlargement of a smaller image.

You simply won't have as much precious detail in the negative!

In my own work with Proxars I have reached the conclusion that it doesn't pay to press an advantage to its limit. Look for a moment at Figure 1 below. Do you see objectionable distortion? Or undue falling-off of focus? I don't. I like this shot as a character portrait—its sinister effect, its emphasis on detail.

It was made with No. 1 Proxars at 3 feet, and the negative was subsequently cropped to this composition. Now, No. 1 Proxars will work from about 39 inches to as close as 20 inches. Had I taken the picture at minimum distance, the nose and jaw of my friend would have been seriously distorted—the hat brim and left shoulder would have been lost in fuzzy focus—the far cheek might have merged with the background. So I elected to increase the image size *only slightly* over what it would have been using my camera lens alone, and I am happy with this result.

Illustration No. 2, a portrait of my daughter, shows distortion done deliberately.

(Continued on page 135)

FIG. 1



FIG. 2





FIG. 3



PROMOTION, by Staff Sergeant Virgil B. Olsen of Chanute Field, Ill., pulled down the Grand Prize award in the finals of the Army and Air Force's first world-wide photography contest. Sixteen judges (only three of whom had any connection with the Armed Services) selected this picture because of its simplicity, its story-telling clarity, and its above-average technical quality.

It's An Army Show

By ART AHLERS

IN THE CONCRETE martin house called the Pentagon in Washington, sixteen photo-magazine editors, motion-picture representatives, press photographers, and wearers-of-the-brass in the armed services gathered a few months ago to judge what was probably one of the most unorthodox photographic exhibitions ever held.

It was an Army show all the way. The 429 photographs that marched up and down rows of partitions in the Pentagon

Concourse represented the final siftings from hundreds of smaller exhibitions held by G.I. Joes and their Air Force brethren throughout the world. Box camera shots and 35mm blow-ups fraternized with Speed Graphic photos. There were straight record shots, landscapes, bromoils, and montages. And every picture testified that the boys like to make pictures and can do a decent job of it whether they bunk in a snowdrift or sweat out a hitch in the tropics.

MARBLE CHAMP

CPL. JOSEPH FREDISIK





OPERATION BEDLAM

SGT. ETHAN A. MELLEN

FILIPINO GRANDMOTHER

FRANZ UOKO



In some ways the Army show lacked the finesse of salon judgments as civilian hobbyists know them. Instead of each picture being studied individually on a well-lighted judging stand, the Army photos were sardined in long double-rows on movable panels. The bottom row was too low to be viewed without stooping, and the fickle ceiling lights played favorites with their illumination.

ON THE credit side, however, the Army show was conducted with a refreshing sincerity of purpose. Instead of having three judges phlegmatically vote on the same pictures they ruled on in Peoria last month and Pratt's Flats two years ago, the Army had sixteen judges individually score their findings on paper for anyone to dispute. There were no "big name" photographers to curtsy to, no hoary "masterpieces" to acknowledge; no "salon

committees" coaching from the sidelines. Major General Russel B. Reynolds, Chief of the Special Services Department whose civilian and uniformed personnel sponsored the show, summed up the Army's attitude. Said he: "My people don't pretend to know much about photography—in fact, every picture here looks mighty good to me. But with competent judges to select the prize-winners, we think we can make next year's show a lot better."

Experience gained from this show is bound to pay dividends in the Army's picture-making and picture-exhibiting departments. As might be expected of a "first of its kind" exhibition, this year's entries reflected a tremendous variation in their maker's approach to subject-matter. Instruction in photography that many military installations are providing, plus

RELAXED



AFTER LUZON

FRANZ UOKO

JAMES K. SWITZER





CONVENIENT COUNTENANCE

SGT. LEO H. GILLIE

steadily increasing competition, will gradually lend both maturity and originality to the choice and handling of subject matter. As for lack of technical skill, more and better equipment, plus experience in using it, will work wonders with inferior print quality.

THE idea for an Army-wide Photography Contest originated in the Hobby Shop Section of the Army's Special Services Department in 1946. Previous contests in other hobby crafts had panned out so well that a photo contest had the earmarks of a "natural"—especially since photography was already a favorite recreational activity with the boys in the service.

The first snag encountered in promoting such a project naturally had to do with funds. Since Congress has a way of scowling upon the use of money it appropriates for prize contests, the Hobby Shop people had to look elsewhere. How well

they fared with the Army Central Welfare Fund Committee became apparent on judgement day when tables glittered with prizes of Speed Graphics, telephoto lenses, equipment bags, miscellaneous gadgets, and enough medals and loving cups to pay a second installment on Long Island. If the first set of prizes is a criterion of those to be awarded in future contests, the boys in uniform have something worth working for.

Aside from 428 darkroom units that had been distributed to Army installations throughout the world, each 1947 contestant was on his own. Pictures were made during off-duty hours, using whatever cameras that were available. Films, chemicals, and enlarging papers were generally of foreign make, and access to a darkroom was often to be had only by appointment.

Four categories under which pictures might be submitted were set up for the 1947 contest. These were: (1) The Mission and Duties of the Army, (2) The

Army Off-Duty, (3) Foreign Countries and People, (4) General Pictorials. The planning committee, prepared for a deluge of pictures of Army life in general, got fooled. Genre pictures of foreign people and foreign landscapes turned out to be the most popular subjects, and it would take the Oracle of Delphi to explain why only six pictures were of wives or sweethearts, and only three were of pets. Interpretive pictures in which a photographer had something to say with his camera were also noticeably few—as were pictures that contained humor, satire, or social comment. The pictures that did embody these elements stood head and shoulders above their competitors.

PLANS for the 1948 contest are already in full swing. The Air Force and Navy will be invited to compete in this, but it

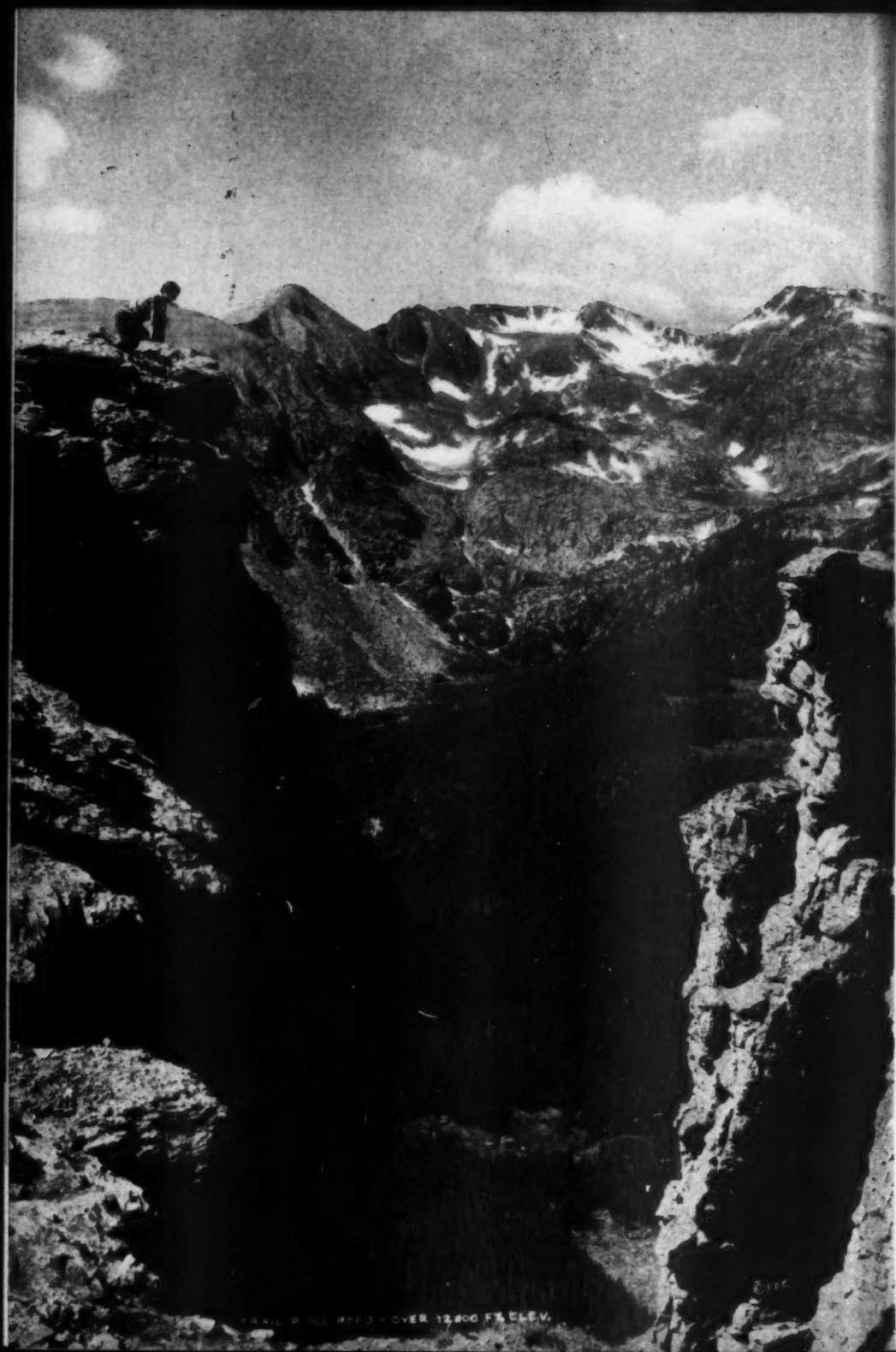
isn't settled yet as to whether they will participate in the All-Service Photography Contest Finals this year.

Thousands of cameras, mainly 35mm outfits, 150 additional darkroom units, and other essential photographic supplies are now being distributed to Army installations where demand is greatest. As for the 1948 show itself, in addition to planning for greater publicity and better print-exhibiting facilities, the Hobby Shop section is also preparing a standard submission form to accompany all entries. For although instructions for submitting pictures were carefully worded in the 1947 announcements, contestants supplied data ranging from only a name and address to complete biographies. And the last thing the Army Hobby Shop people ever want to receive is another contest photo submitted with complete data—in Chinese.

CHINESE SCHOOL CHILDREN DANCING WITH THEIR TEACHER

JAMES A. HRITZ





TRAIL R. M. ROAD - OVER 12,500 FT. ELEV.

Skyline Wilderness

By Mary M. Huntington



WARRIOR OF THE RANGE

F. P. CLATWORTHY

A PART of every American's heritage is a vast area of land that has been set aside to preserve a portion of the scenic, scientific, and historical components that form a background for the American way of life. There are 169 of these areas, including 27 national parks, 84 national monuments, and 58 areas of other types. Scattered from coast to coast, each area has been handpicked as a place of beauty or unusual attraction and is, therefore, a "natural" for camera vacationists.

When the Government went in search of the most typical and breath-taking slice of Rocky Mountain scenery to set aside for posterity, its experts agreed on an area straddling the Continental Divide about 70 miles northwest of Denver, Colorado. It is a wilderness park, largely unexplored by camera, and while a vacationist can

fatten his file of "stock" negatives of water-falls, timberline pines, lakes, boating, animals, and the like from the road, the traveler who takes a day's pack trip, away from the road will be rewarded with a tray full of negatives that no one else has duplicated.

Like most of our national parks, the Rocky Mountain National Park is easy to reach by airline, railroad, bus, private plane, or car. Easterners approach Estes Park by way of Denver (70 miles); Westerners travel to Grand Lake from Salt Lake City—less than 500 miles. Both towns border the Park and both are amply supplied with stores and lodgings. Since nearly a million people visit the Park during the season (June to mid-September), it is wise to make reservations well in advance. The Estes Park Chamber of Commerce, Estes Park, Colorado, can supply folders and information—and prices are agreeably low: from \$25

◀ FROM TRAIL RIDGE ROAD

Clatworthy

to \$50 a week, American plan, in most of the lodges. The photographer who would rather camp out and use the cash for a new lens will find six free Government-operated campsites.

The best clothing to wear in the Park consists of what magazines call "sports-attire," but what is actually old and comfortable clothes. A heavy pair of boots is best for hiking, jackets and sweaters are needed for cool days and evenings, and a wide-brimmed hat is essential because a sunburn at this altitude is painful and dangerous.

There is a \$1-a-season entrance fee to be paid; then the photographer is ready to start selecting his subject matter.

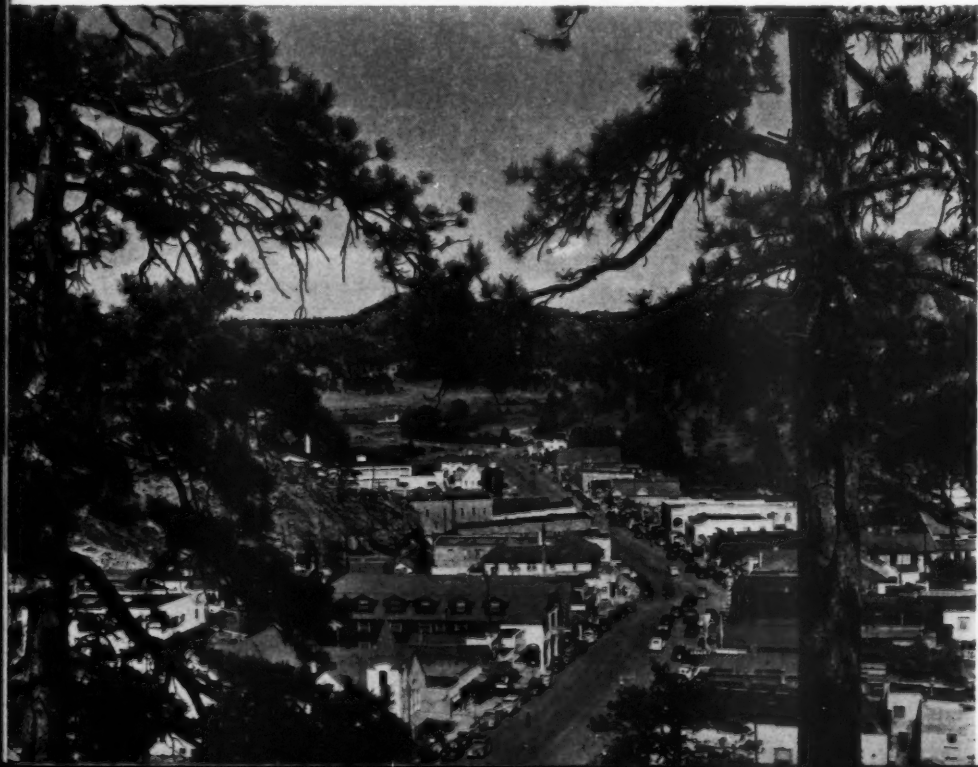
First, of course, there are the natural attractions to be considered. A bas-relief map at the Moraine Park Museum (about five miles along the Trail Ridge Road from the Estes Park entrance)

shows Dream Lake, Long's Peak, Grand Lake, Mount Epsilon, and many other points of interest. The dioramas and the exhibits in the museum give an accurate picture of the wild life and the history of Rocky Mountain National Park. An hour spent in Fred Payne Clatworthy's studio in Estes Park will also be enlightening. Clatworthy has been in the Park for more than a quarter of a century and knows it like he knows his own camera.

Dave Stirling, famed as one of the greatest painters of the Rocky Mountain region, has lived in the Rocky Mountain National Park for more than 30 years, painting its beauties in all seasons. Extremely hospitable, Dave has a studio and gallery several miles from Estes Park on the old Fall River route just past the Fall River entrance to the Park. Without a doubt, he knows more of the scenic areas there abounding than any other living

ESTES PARK, seventy miles uphill from Denver, guards the eastern entrance to Rocky Mountain National Park. This is where the air, warm and piney by day, turns so nippish at night that even the trout wear bedjackets. Beyond Estes Park, vacationists fraternalize with the clouds.

O. ROACH



man. Moreover he is not at all reticent in telling about them.

The Park Service, too, offers its hand to the photographer. A weekly photographic caravan, guided by a Ranger-Photographer goes to the most scenic and interesting spots. The Ranger is well-equipped to explain composition and elements of exposure—and to unjam a camera.

In addition to the natural attractions, there are human interest pictures to be found in and near Rocky Mountain National Park. There are a half-dozen summer camps near Estes Park—all supplied with attractive youngsters, craft programs, horses and hobbies. There are many cooperative natives who will point out, as picture subjects, the doctor who has a butterfly collection, the yacht races at Grand Lake, the fabled Bald Pate Inn with its collection of historic keys, the all-palomino rodeo, the important people who vacation in the Park. And the Park Service itself offers many picture opportunities: the fire lookouts, the Park Rangers, the Naturalists.

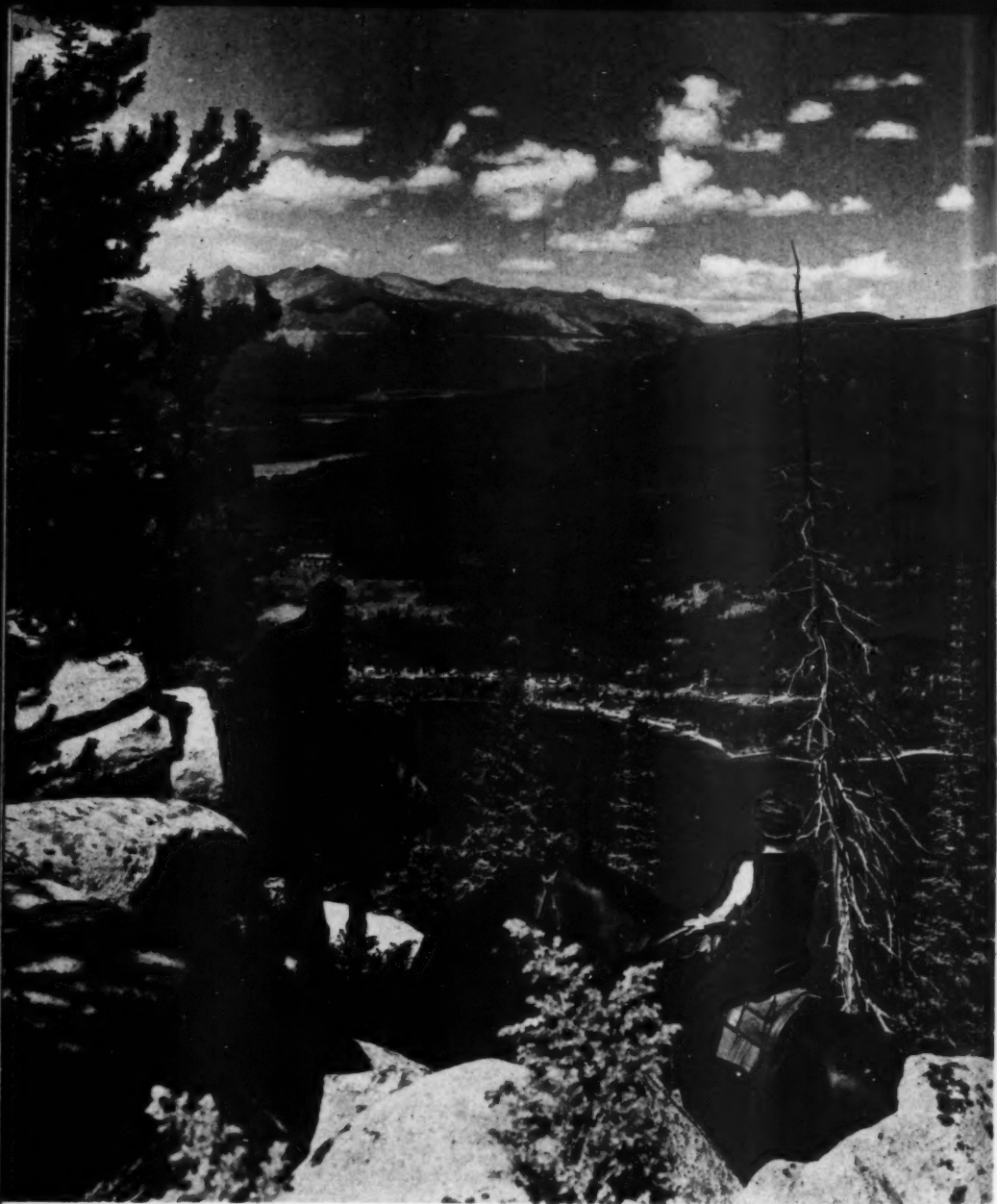
All in all, there are so many pictures to be taken that the one photographic supply store and the drug stores in Estes Park have found it necessary to maintain

RAY MANLEY — WESTERN WAYS



RAY MANLEY — WESTERN WAYS

WANT to identify a tree, plant, or peak? Got a camping problem, camera problem, a yiping toothache, or a broken axel? Then call on the nearest Park Ranger. He's a quiet, friendly sort of a guy and he can help you dispose of any problem except a mother-in-law.



GRAND LAKE FROM SHADOW MOUNTAIN



O ROACH

a complete supply of photographic equipment.

For the most part, picture-taking equipment for Rocky Mountain National Park is like that needed for any other place. A check-list of the most essential items, however, may be useful — not only to photographers going to the Park, but to those with a similar spot in mind.

Lenses. A normal 5 or 5½-inch lens (for a 4x5 camera) will be suitable for 75% of all pictures to be made in the Park. One longer lens and one shorter focal length lens will come in handy, however, for cameras that take interchangeable lenses.

A telephoto lens may well be used, for example, on the Trail Ridge Road for two unusual pictures. From one spot, looking southeast, there is a view of the highway (the highest continuous automobile highway in the country) and Long's Peak, one of the Park's most beautiful peaks. Long's Peak is several miles distant from the Trail Ridge Road, and without a telephoto lens would give no indication of its true height of more than 14,000 feet.

Due South is another picture: seven clear mountain lakes poised one above another on a mountain side, with falls cascading from one to the other. To hike up to them wouldn't do, because there is no place from which one could get the entire picture. From the highway they are too far away for an ordinary lens.

RELIEF MAP — Moraine Park Museum — Manley





Ray Manley

With a telephoto, they are a magnificent picture.

There is likewise an opportunity for using a moderately wide-angle lens. One beautiful place is Dream Lake, snugly fitted under towering Hallet Peak, which is set off with striking effect by Tyndall Glacier. It is a picture which demands a figure in the foreground — and only when made with a comparatively short

(Continued on page 125)

MOUNTAIN CLIMBING GUIDES, many of them amateur photographers themselves, insist that the best pictures are usually made on the easy climbs. Background is the important thing in pictures of this sort. If you shoot straight down on a climber who is inching his way towards you, the risk involved may not be worth the result. The climber will probably look as though he were crawling along a sidewalk. You'll get better results by shooting the climber from the side, using a sky background.

PARK ARTIST, Dave Stirling, nailed photographer Ray Manley with this one: "Supposing I want a yellow tree to be standing over yonder. With a brush and paint I can put one there. Can you do it with a lens and shutter?" Manley said it was a nice day.

Clifton Abbott





LONG'S PEAK, on a clear day, is visible 50 to 100 miles away as one approaches the Rockies from the East. From a distance it appears to be a single mass of snow-capped rock; actually there are dozens of intervening mountains which peel away like the petals of a flower as one nears its real base. This (above) is the 2,200 foot precipice that forms the East Face of Long's Peak itself.

Photo by F. P. Clatworthy

I'm On My Way

By JOHN THEISEN

as told to his Mother



NINE YEAR OLD John Theisen, his mother, and the new Argoflex. Photograph by Earl Theisen.

MY DAD SAYS I have a lot to learn about photography, but I think he has too. He has been at it all my life, and I've only been at it since Christmas. My mother says my pictures are as good as his—and so does everyone else.

Some of them are not in focus but that's the way I want them. Sometimes I think pictures are better when they are not too sharp such as the ones I took of my Uncle Maury, who has lost a lot of his hair. We call him "Butch." That picture is blurred a little and does not show up his head with the fuzz on top.

At Christmastime my Dad got me a camera. I could see it was not as good as his. I took some pictures of the people who came over to help us open Christmas packages. After dinner my Dad fell asleep and with the help of my friend George, I took a dandy shot of him. I held the camera down on a table and pushed the shutter lever twice (this George said was a "time exposure"). I made several to be sure to get one good picture because my Dad was in a chair that was in bad light and I guess I jiggled the camera in some of them. He took the film to work the next day to get it developed and I did not tell him what was on it. He brought back the negatives and helped me make small prints in our kitchen that night. Even mother helped.

Anybody could tell the pictures were good and I began to work on Mom first to work on Dad to get me a better camera. I kept at it until I heard them talking about how a camera could help with college expense or something like that. After that I stopped riding by bicycle over to Jimmy Roes and carried my camera around all of the time. Well, one Saturday we piled into the car and went to a camera store. A fellow named "Bob" at the Camera Exchange store who waited on us kept grinning at my Dad and he said, "Better be careful Earl, he will take your job" and a lot of things like that. I asked, "Dad, how much do you earn?" He just grinned and asked me when was I going to wash my ears. I asked him the same question again later and he gave me

a lot of talk about what money meant and how I could earn a lot with a camera if I kept my eyes open to see how people did things. I told him I watch everyone walking down the street, but he said that was not enough. "You've got to learn to read faces just like you learn to read at school," he said. I hoped it would be easier than that because I don't like to read too much.

After I got the good camera home, which was an Argoflex, we all tried taking pictures. Even my sister Roxie forgot her new dress and held still while I took pictures of her. She's my favorite model.

Here is what I've learned so far. I've got a system worked out. When the sun is bright I set the stop at 12.7 (my Dad says "Just remember, near 11) and the

"THIS IS one of my first pictures of Dad—sleeping after Christmas dinner."





speed at 200. Then late in the day I move the stop over to 8. In the shadows I use 4.5. That is easy to remember. I don't change the speed setting at all unless I am going to take a shot inside the house, then I ask Dad how many counts I should give. Inside, the speed thing is set on the "T" and the camera put either on a table or tripod. I have a tripod now.

You count like when you count sheep, "One sheep, two sheep, three sheep," and like that. This keeps you from counting too fast like I did at first. You always speed up towards the last, if you don't count sheep.

Inside the house the camera is opened up all the way. My Dad says opened up means about the same thing as when a window blind is put up. A camera is like a room inside and it only takes so

"MY SISTER, ROXIE, went to Jean's birthday party. I had to take this picture of her with her present in the shade — she always squints and makes faces when she's looking in the sun."

"MY DAD in his workroom. Mother says this is the library, anyhow, when he is working in there Sis and I don't go in there very often."





"ROXIE and some funny teeth she got somewhere. She thought she was cute."

"MY MOTHER, Lillian Theisen, and our dog, Pinto. He is a miniature dog and barks a lot but he runs if you say 'Boo' at him. My Dad says Pinto has something psychological wrong with him."



"LINDERHOLM'S GOAT is called 'More 'N Enough' because she gives a lot of milk."



much light to see. The film in the camera has to have light to get a picture.

The things that let in the light in the camera do the same thing as the blind on the window. When there is too much sun we close down the blind to keep the sun from fading the rugs. Too much sun is not good for the film either. The blind in the camera is called a stop or something that sounds like diagram. (My mother says it's diaphragm.)

Dad keeps telling me about camera speed. If you are taking a picture of someone moving the setting ought to be at 200 to keep them from blurring the picture. I do this, but then my Dad says that when people are *not* moving I should try to put it at 50 so that the house and trees behind the people will be in focus too. I'm going to talk to Dad again about this — I don't get it.

People say, "How can he take pictures when he is only nine and in the third grade," but they don't know that Frank even lets me drive his truck when he sits along side of me. Betty, who is Richard's mother even said that my Dad took these pictures. But he didn't even though I did use his good camera once after he set it for me. I focused it though and liked the way it focused on the side.

I have started to make the prints in the chemicals. My mother lets me do this in the kitchen after the dishes are done. Mom and I set up the trays just like a darkroom where Dad has his pictures made. Mom mixes the chemicals because I don't know too much about this end of it yet. It is fun watching the pictures come from a white sheet of paper. I guess I'd rather do this than listen to the radio or read my comics.

"ROXIE is watching Dad pack his cameras for a trip he made with Bob Hope. Dad always lays all his camera stuff out on the pavement in front of the garage and checks it and packs it for his trips for *Look*. He calls this his 'housekeeping'—he doesn't use a broom, but tiny brushes to clean the cameras.





YOU'LL find *your* favorite model more appealing, your work in photography infinitely more rewarding, when you shoot in full color as well as in black-and-white. There's a Kodak color film, you know, for every type of camera... Kodachrome Film for most miniature, sheet-film, and home-movie cameras... Kodacolor Film for most roll-film cameras... Kodak Ektachrome Film for processing in your own darkroom.

IT'S KODAK FOR COLOR

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

VACATION—AND THAT NEW CAMERA

VACATION without pictures is unthinkable—it just doesn't make sense. And, for many of us, vacation means a new camera . . . to replace one that has served its time, or that has been outmoded by new picture needs.

Here are notes on a number of Kodak cameras. Each has its advantages in particular fields of picture making. Study them all, and weigh the features of each one, bearing in mind that the camera you choose—for yourself or your family—should fit your needs, or theirs, for several years to come.

Remember, too, that more people will take vacations this year than ever before. A camera which is in ample supply at the start of the vacation season may be scarce by midsummer.

For The Expert

HEADING the parade is the superb Kodak Medalist II Camera (pictured at right). This unique instrument is basically a $2\frac{1}{4} \times 3\frac{1}{4}$ roll-film camera with the scope, accuracy, and operating refinements of a precision miniature.

Lens of the Kodak Medalist II Camera is a 100mm., 5-element, $f/3.5$ Kodak Ektar, with all glass-air surfaces Lumenized. The shutter is a Kodak Flash Supermatic with nine speeds, 1 second to

$1/400$, and bulb. The roll-film advance cocks the shutter, prevents double or blank shots, and sets the exposure counter. The range finder is split-field, coupled with lens focusing and with the view finder (for parallax correction); focusing range is $3\frac{1}{2}$ feet to infinity. View finder is the optical eye-level type, combined in a twin eyepiece with the range finder window.

Rugged, precise construction is a major feature. Body is built up of aluminum-alloy die castings. Lens is mounted in an all-metal double helix. Finish is superb—satin metal and top-quality, black pin-seal grain leather. Any 620 Kodak roll film can be used; an accessory back permits use of $2\frac{1}{4} \times 3\frac{1}{4}$ film packs or sheet film, with ground-glass focusing. Nu-



merous accessories are available—Kodak Flashholder, back extension units for close-up work (including copying), and others. Definitely an all-around camera for the real enthusiast.

For those who prefer the convenience of roll film but also want ground-glass viewing and focusing, the handsome twin-lens Kodak Reflex Camera is an ideal choice. Taking and viewing lenses are each an 80mm. $f/3.5$



Kodak Anastar, 4-element, Lumenized. Shutter, a Flash Kodamatic, 7-speed, $\frac{1}{2}$ -second to $1/200$. Focusing screen of extra fine-grained ground glass; magnifier built into hood, and hood also converts into a direct eye-level frame finder. Focusing range, $3\frac{1}{2}$ feet to infinity.

Picture size is $2\frac{1}{4} \times 2\frac{1}{4}$ inches—the popular, easy-to-compose square format. Each roll of black-and-white 620 Kodak Film yields 12 pictures (instead of the usual 8); Kodacolor Film, 9 pictures per roll instead of 6.

VACATION PACK

WHAT better time than vacation time for the new Kodak Tri-Chem Pack?

When you pack, slip three small trays, a safelight, thermometer, and a half-dozen Kodak Tri-Chem Packs into your baggage.

After dark, at any stop, any room becomes a darkroom. Set out your trays, plug in your safe-

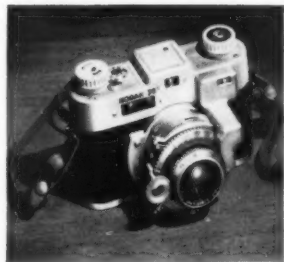
light. Grab an ordinary 8-ounce water tumbler, and mix the 8 ounces of *fresh* developer, *fresh* short-stop, and *fresh* fixer that each Tri-Chem Pack yields. Do two rolls of film—and dump the used solutions down the drain.

Prints, too, if you take along a printing frame. Try one Kodak Tri-Chem Pack—just one—and you'll put it ace-high among your photographic aids.



For Color

EVERY camera mentioned on these two pages is a color camera. All the regular roll-film cameras accept Kodacolor Film; and the Medalist II (with accessory



back) also accepts Kodachrome and Kodak Ektachrome sheet film. For miniature Kodachrome transparencies, there are three excellent Kodak miniature cameras: the Kodak 35 f/3.5 with Range Finder (above); the Kodak 35 f/4.5; and—newest of the three—the Kodak Flash Bantam f/4.5.

Kodak 35 f/3.5 Camera accepts 20- and 36-exposure magazines of Kodak 35mm. black-and-white films, and Kodachrome Film. Its lens is a 4-element, 50mm. Kodak Anastar f/3.5, Lumenized, mounted in a Flash Kodamatic Shutter which offers speeds from 1/10 to 1/200, time, and bulb. Shutter cocks as film is advanced; there's double-exposure prevention, automatic exposure counter. Range finder is split-field, coupled with the lens focusing movement and focusing scale; focusing range, 4 feet to infinity. View finder is the direct, optical eye-level type.

The Kodak 35 f/4.5 Camera is somewhat similar in appearance to the range finder model; has a 3-element, 51mm. Kodak Anaston f/4.5 Lens, Lumenized, in Flash Diomatic Shutter with speeds from 1/25 to 1/150, time, and bulb; automatic shutter cocking as film is wound; double-exposure prevention; automatic exposure counter; folding optical eye-level view finder, with parallax correction adjustment. A capable performer, it accepts the same films as its faster-lensed brother.

For details of the Kodak Flash Bantam f/4.5 Camera, see the back covers of most July photo-

graphic magazines—or ask your Kodak dealer.

For Family Use

WHEN you buy a "family" camera—to steer Sis or Junior away from your own jealously guarded equipment—you normally choose a lightweight, easy-to-operate roll-film type, in the middle-price or lower-price range.

That's good judgment, too.

This year, you'll find no better choice than the new Kodak



Duaflex Camera (above).

A handsome reflex-type camera, the Kodak Duaflex takes $2\frac{1}{4} \times 2\frac{1}{4}$ pictures (12 on a 620 black-and-white roll; 9 on a roll of Kodacolor Film). Its great feature is a big, brilliant finder, which affords a sharp, detailed, sparkingly clear preview of each picture—exactly the kind of viewfinder guidance every beginner needs. The image is so bright that no top hood is needed.

"Taking" lens of the Kodak Duaflex Camera is a 75mm. Kodet meniscus, in a flash shutter which provides instantaneous and bulb exposures. The plunger-type body shutter release assures steadiness in releasing. Focus is fixed, sharp from 6 feet to infinity. Flash synchronizing mechanism, in the shutter, makes flash shooting easy; you simply clip a Kodak Duaflex Flashholder against the contact points on the left side of the camera body, plug in a midjet flash lamp, and shoot.

Perennial family favorite is, of course, a folding camera such as

the Kodak Vigilant f/6.3 (below) or the Kodak Vigilant Junior Six-20. Both of these folding cameras take the popular $2\frac{1}{4} \times 3\frac{1}{4}$ -inch picture size.



The Kodak Vigilant f/6.3 Camera has a capable 3-element, 105mm., Kodak Anaston f/6.3 Lens, in a Kodak Flash Dakon automatic shutter (no cocking needed). The shutter settings are 1/25, 1/50, 1/100, time, and bulb. Focusing range, $3\frac{1}{2}$ feet to infinity; both eye-level and waist-level finders.

Even simpler—and still more modest in price—is the Kodak Vigilant Junior Six-20 Camera, with 87mm. Kodet fixed-focus meniscus lens in Dak shutter.

Two Brownie cameras also call for mention here. The Brownie Flash Six-20, rugged, all-metal, with two-position focusing and eye-level finder, takes $2\frac{1}{4} \times 3\frac{1}{4}$ pictures, flash or non-flash. The Brownie Reflex, Synchro Model, offers a super-size brilliant reflex-type finder... makes negatives $1\frac{1}{2}$ inches square.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

For other vacation hints, turn the page →

Kodak



Snap open your Kodak Carrying Case—you're set for instant action. Your camera's safer—smarter, too. **1.** For Kodak Medalist Camera...tan leather field case of top-grade cowhide with neck strap, a truly de luxe case...\$15.00 **2.** For

Kodak Flash Bantam f/4.5 Camera...tan bridle leather field case with shoulder strap...\$5.50 **3.** For Kodak 35 f/3.5 Camera with Range Finder...sturdy, handsome field case of top-grade sole leather...\$8.50 **4.** For any cam-

era with tripod socket...Kodak Neck Straps...\$.85, and **5.** Kodak Hand Straps...\$.65 **6.** For Kodak Vigilant Six-20 and Kodak Tourist Cameras...Kodak Snapsacks with hand strap, popular pouch-type cases...from \$3.00.

Better pictures begin at your dealer's Kodak Accessories Counter

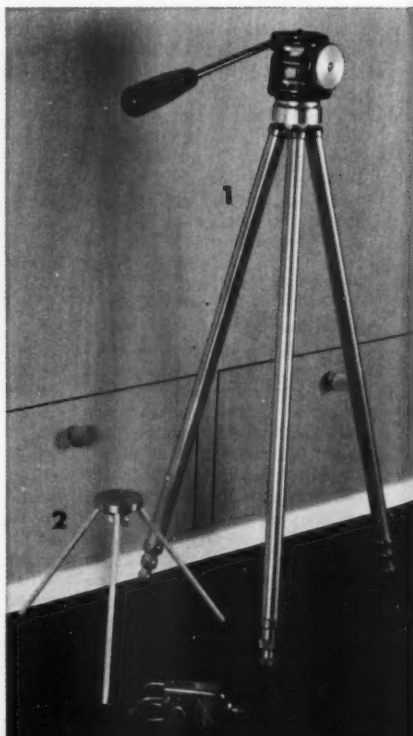


Dramatize the commonplace with Kodak Lens Attachments Give greater versatility to your camera—wider scope to your own artistry. **1.** Kodak Combination Lens Attachments permit use of units or a combination of units **2.** Kodak Filters add life, sparkle, emphasis... from \$2.10 **3.** Kodak Pola-Screen (a polarized filter) darkens blue skies in color photography, controls glare from nonmetallic surfaces... from \$7.50 **4.** Kodak Lens Hood reduces lens flare... from \$1.75 **5.** Kodak Combination Filter Case protects filters and lens attachments... from \$4.00.

*Prices subject
to change
without notice*

Steady as a rock—a Kodak camera support... gives the dependable camera base you need for critical work. **1.** Kodak Eye-Level Tripod (with accessory Kodak Turn-Tilt Tripod Head). Sturdy, light aluminum tripod...\$16.75 plus tax. Kodak Turn-Tilt Tripod Head gives new ease in setup, speed in handling...\$13.25 plus tax **2.** Kodapod...for outdoor use. Toothed jaws grip any wooden object. Head locks firmly in desired position...\$3.00 plus tax **3.** Kodak Table Top Tripod...for use with movie or still cameras...\$2.00 plus tax.

Eastman Kodak Company
Rochester 4, N. Y.



Kodak

KODAK IS A TRADE-MARK



A Flick of the Flint

By NOEL L. HARBIN

Try your cigarette lighter as a portable flash

A HABIT is something you drift into as gently as a wisp of thistledown settling into a kitten's fur. Through the years I had gradually acquired the habit of smoking a cigarette in the darkroom with the lights off after the last print was safely dunked in hypo. Then one evening I hap-

pened to be looking across the room toward a wall four feet away when I flipped the wheel of my cigarette lighter.

The brightness of the flash from flint and steel amazed me. For a split second it seemed to me I could see the wall and

(Continued on page 132)

Spice For Slide Shows

BY I. G. EDMONDS

STEAL A FEW TRICKS from the movie makers, break the regular routine, and provide your slide show spectators with a welcome surprise and a more interesting performance. Montages, screen titles, continuity and sequence as well as pan shots are all standard motion picture practices that can be adapted to the slide projectionist's advantage.

Montage color slides, simulating the matte-box work of movie makers, are not only effective in themselves, but furnish a sly method of disguising poor composition. They are simply parts of several slides assembled into one transparency. They are effective in salvaging pictures ruined by tilted camera, badly centered interest, too small scaled main object and the like. They can be easily made from two or more transparencies of related interest—related interest does not always mean similarity of subject. In some cases related interest is achieved by outrageous contrast. Contrast—that is—not conflict.

To make the montage, a layout is first drawn to size on a piece of paper. A template is made of each section to serve as a guide in checking the desired portion of the transparency and in cutting an exact fit with the other films. After cutting, the selected parts are assembled on a cover glass, topped with another glass, and bound.

Care should be taken in cutting the transparency. Ragged edges enlarged on the screen advertise sloppy craftsmanship. The number of units to be included is a matter of personal preference. Two, of course, is the minimum, and because of the difficulty of working with small bits of film, it will be found that five different views are the practical maximum. To keep the small pieces of film from crawl-

ing during the assembly on the glass, a tiny bit of glue can be used to anchor their outside edges where they overlap the black paper mask. All sections should be planned with straight lines. Curves and circles are too difficult to cut and fit when working with such small sizes. Later, changes can be made by lifting the cover glass and making any desired substitution.

Although montages are easily and quickly made there is the distinct possibility that they may be overdone. A little salt sweetens, while too much becomes unpalatable quickly.

Continuity is another essential movie feature sadly lacking in the average slide showing. If sequence and story line are so highly desirable in movies, in stills, where the added interest of motion is lacking, they are doubly so. The many articles that have appeared advising the movie maker to prepare scripts and to develop his film along a single line of interest can be adapted almost without change for the still showman's benefit. A story in slides is as easy to develop as a story in motion.

Titling is considered an essential part of amateur movies, but the slide projectionist for some unknown reason is generally content to tell his audiences, "Well, that's all I took at the stag party; now for some shots of our nudist club's picnic . . .," when an easily made screen title should do his announcing for him. While it definitely is not desirable to turn the show into a sub-title horror a la Hollywood's mute era, still an opening title and a closing "the end" are very effective and add a distinctly professional air.

Slides (2x2), are too small for direct hand lettering. Titles will have to be made by copying. One effective method is to superimpose a title over a selected





MARTHA MORRIS MARX

transparency which summarizes a slide group. To do this, the desired lettering is made on black paper with white ink. This is copied on strong contrast film, reducing the result down to slide size. The resulting clear negative with opaque letters is bound in contact with the background transparency. Be sure that the copy film selected is one that fixes out without a decided tint or the color balance of the slide will be disturbed. If the slide is to be mounted in glass, thin base films of the kodalith type should be used to avoid too great a thickness which may render the slide unshowable in some projectors.

The lettering should be properly spaced, so that it will not cut across an undesired portion of the transparency and be obscured by parts of the picture. Place the slide in the projector and focus it on a piece of white paper of the same size as the one on which the lettering is to be done. Then roughly outline the area where the lettering is desired. This is used as a guide. Keep the lettering simple.

The popular pan shot is another old standby of the animated snapshot boys

that can be swiped for stills. Spectators really sit up when stills start moving.

These "movies" are simply elongated slides—regulation width, but several times normal length. They are shown by slipping out the regular slide carrier and pushing the elongated slide past the lens. When this is done with a slow, smooth movement, the effect is a startling illusion that closely approaches the popular pan shot that spices both pro and home movies. It cannot be over-emphasized that the transition across the screen must be done *slowly* and *smoothly*. A fast, jerky pan is an eye wracking experience.

Unlike montages and screen titles, the pan-slides are restricted to users of cameras larger than 35mm and bantam. Slide makers who use color film adapters in twin lens cameras have an ideal set-up for this trick. Remove the regular mask provided with the adapter kit, and replace with a home-made mask with the opening twice normal length. If one has access to a camera using cut film holders, slicing sheet film into the proper width and taping into the holders will work



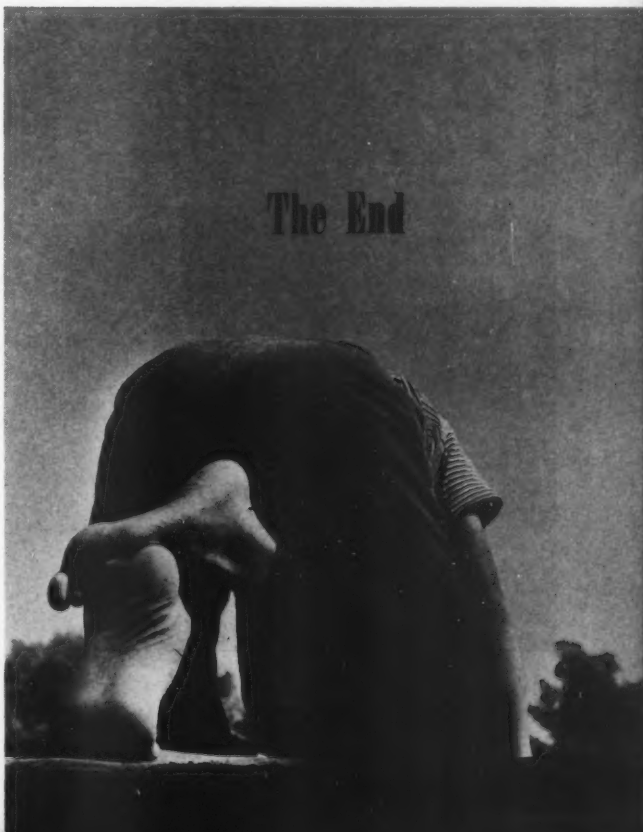
COLOR SLIDES that move? Your audience doesn't expect it, yet they'll sit up and take notice when a pan shot drifts *slowly* across the screen. Climax of the elongated slide above is the small figure in the great expanse of White Sands National Monument of New Mexico.

TITLES help to spark your color slide show and they're worth the effort. This marble-playing maestro provided a humorous twist

swell. However, do not cut color films unless they can and will be home processed. By using a changing bag, cut lengths of sheet film can be taped to the pressure plates of folding cameras with similar results.

Pan-slides should build up to a climax. The spectator has a right to expect that after all that wandering around the final part of the slide will be worth while. For example, after moving slowly up river, come to a stop at a rustic bridge or waterfall. To start with the most important object in a pan will make the rest of the scene anti-climatic.

Any kind of stunt loses effectiveness if overdone. A few will add variety and interest to your show, and in many cases give an effect impossible with regular slides. Try a few the next time you project and surprise your audience with your showmanship.



The End

TOSH MATSUMOTO



TIMELY . . . AGAIN

George R. Hoxie

Be your own Photo-Historian

By MAURICE TERRELL

ILLUSTRATIONS BY THE AUTHOR

IT STARTS subtly like the first faint splats from a leaky faucet that hopes to keep you awake all night. One day you are merrily clicking away at whatever looms before your lens; the next day you feel as let down as last year's hemlines.

"I'm tired of shooting pretty-pretties," you tell yourself. "I've spent a healthy bankroll mastering photographic technique, yet my pictures don't satisfy me because they have no meaning or purpose. Unless I can find some way to lift my pictures out of the 'so what' category, I'll have to turn to another hobby . . ."

Happily there is a cure for this frustrated yen in photography. No matter what your ability may be, you can gratify the urge to make purposeful pictures by becoming your own photo-reporter. Try carrying a camera with you for no other reason than to shoot pictures of whatever interests you. As your pictures collect, mount them in an album together with a caption explaining the who, where, when, why, what, and how of the subject. In the course of months you will have compiled a record that will mean something to both you and your friends; with passing years you will have amassed work of definite value to others beyond this small circle. You will be your own photo-historian, recording events with an ease and accuracy that the great historians of a few decades ago could only dream about.

Where you live is of little importance. The small town photographer or the cam-

era fan who lives on a farm has the same opportunities as his city cousins. The camera you already own will probably serve your purpose. My choice happens to be a miniature, but any camera that is convenient to carry and easy to use would do just as well.

What pictures to shoot? Why shoot anything and everything that catches your eye. Don't stint on film or strain for single smash shots of great impact. Depend, instead, on sheer mass, on multiplicity of image, to achieve your purpose. One good portrait of a person may make him recognizable, but ten pictures of the same man taken from different angles and in different situations will make the viewer feel he knows something about this individual.

Forget for the moment what you have learned about composition. The story is the important thing. Crowd your shots with information, with story-telling background and foreground material. And remember that the tiniest trifle has significance that may someday become important. When the thousand and one things that you have long been accustomed to looking through or beyond begin to make you uncertain—shoot first and decide about it later. You can always throw away a shot you don't want, but you may not get another chance to capture it if you let an opportunity of the moment go by.

What about you? Well, let's back off and have a look at you objectively. You are married, let's say, and have two chil-



THIS ONE of Dad as a child was resurrected from that treasury of journalistic pictures, the family album. The yellowed print, vintage of World War I, was copied and then enlarged.



A COMPARISON SHOT of *his* son today is purposeful. Contrast too, the ersatz model train of the Second World War era. Albums offer many opportunities for interesting comparisons.

dren. You live in a medium-sized town, work in an office, own a car, and have an interest in another hobby or sport besides photography. We could go further into an analysis of your background—but there is really no need to. A pictorial history of this much alone will be more than you can cover in a lifetime. And as a source of information and experience for your children and your children's children in years to come it will have no equal.

Where to start? Why, start right in your own home. Perhaps it is just another Monday morning to you, but to your wife it is a special day—the day she tries out the brand new washer she waited for so long. Shoot a story-telling picture of her working with it, pointing out the advantages of the new machine over the old. Mount this print in your journal with a caption explaining why you selected the washer, how much it cost, and other pertinent data. Then document some other significant event in your daily way of life.

Maybe food prices will be your next subject. Place a few staples—say a quart of milk, a loaf of bread, a dozen eggs, and a pound of butter—on the kitchen table. Have each item marked with a legible price tag, and stand your wife behind the table for a fashion note. Plan to do the same thing a year from today, and the year after that. Your pictures will demonstrate stronger than words can tell how prices ride the roller coaster. Only don't be surprised if, a generation from now, your wife's clothing and hair style evoke more interest than the price of the food, for nostalgic pictures which call back the "good old days" are loaded with dramatic appeal.

Next, why not raid your family album? Copy the old prints, if need be, and mount them in your journal together with dates and as much caption material as can be accurately recalled. These provide wonderful opportunities for comparisons with similar pictures made today. Here's your



DAUGHTER lends a fashion note with her latest outfit. Children have a way of growing up all too quickly, so don't be frugal with film. Anything pertaining to them and their activities is worth space in a pictorial diary.

father as a gay young blade in 1902, driving the latest thing in buggies; contrast that with a picture of him as he is today—fat and assured—behind the wheel of his expensive car.

Or here is a formal wedding shot of your aunt and uncle; beside that mount one of their son on *his* wedding day, shot in the modern candid manner. And if you find a picture of the old family homestead made when it was new and the planting not yet grown, plan a modern comparison shot of it, made during the same season and from the same viewpoint, showing

RUMBLE SEAT, Indian style. It is of interest not alone for the appealing child, but because it captures one facet of a way of life in the passing parade. That which was considered commonplace yesterday may be rare tomorrow.





MOTHER poses with current food prices pointing to date to be sure we know. Also of interest in later years will be her clothing and hair style, as well as kitchen appliances used in 1948. Consider the fascination such a shot of your grandmother in her spacious kitchen of bygone years would provoke today.

how time and nature have changed its appearance.

Every purchase of household goods, every birthday, anniversary or holiday is a potential subject. Keep a thread of continuity by photographing your growing child on each birthday with the same background or in the same type of clothing—say a bathing suit—so that you have another element of interest and contrast in your pictures.

Family celebrations have a place in your journal. Photograph each Christmas tree. (always with people), each Easter Day fashion. Keep one page exclusively for

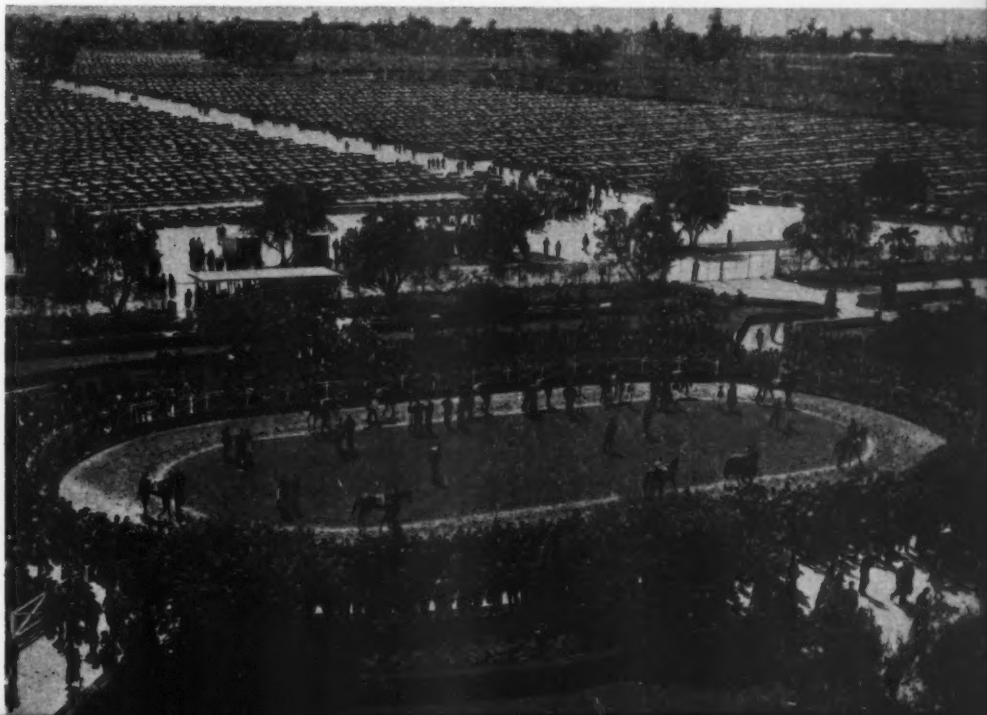
your wife's new hats; any journal is the better for a few laughs.

Enlist your friends and neighbors to help you, borrow from their albums, and see to it that anything which makes neighborhood news finds a way into the journal. Bill is proud of his new car; get a shot of him wiping off that last speck of dust. The war veteran down the way has an interesting collection of souvenirs; photograph him showing them to a group of awed boys. Your friend Tom is a Scout leader; picture him with him troop on a hike or around a camp fire.

Become a sight-seer in your own hometown. There's bound to be an overlooked historical feature or two awaiting your camera. This may be a house where Washington slept or where Lincoln debated, or a tomb or a battle-field. Talks with some of the town's older residents will give you leads on forgotten material.

ONE PICTURE can be a veritable photo-essay on a phase of our present way of life. Do Americans like to gamble? How could you

answer this more eloquently than with this sea of glistening automobiles parked neatly behind the horses parading around the paddock?



And don't forget to get pictures of these old timers while you're at it.

Follow your newspaper constantly. A landmark is to be razed to make way for so-called progress, perhaps a filling station or a parking lot. Beat the wrecking crew for a "before" shot and follow with an "after" when the change has been completed. A housing project is delayed by shortage of materials; picture it and caption it as accurately and objectively as possible. Street-cars in your town are to be replaced by busses—another demand for a before and after.

Any change which touches your life is worth a picture. And don't fail to get stock shots of important public and busi-

ness buildings until you have a complete file. As time passes and changes are made these pictures will assume more and more importance and can be put to use in all sorts of ways.

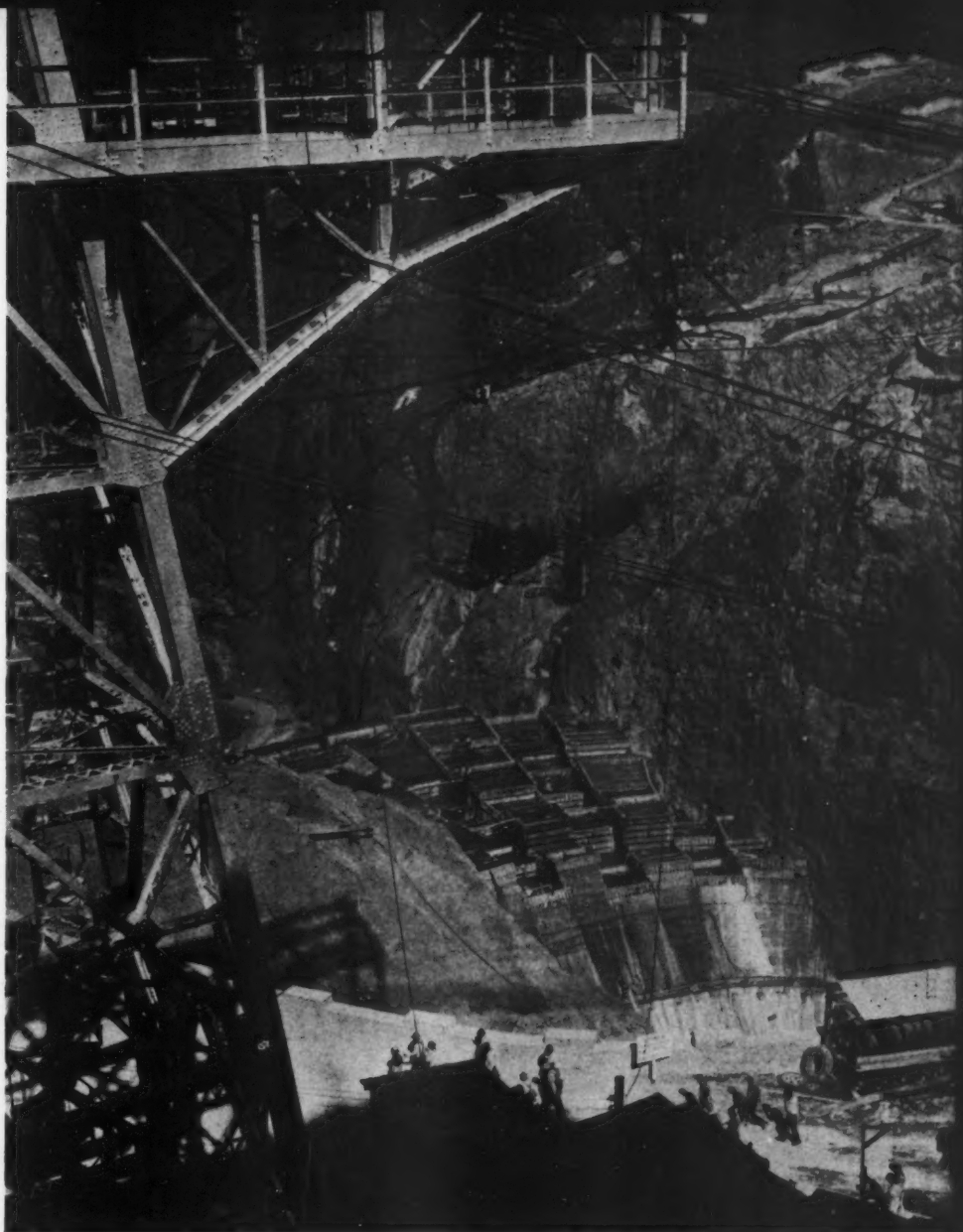
Signs along the streets and in stores are a wonderful source of material. One may proclaim that "Wildman Willy" pays twice what your car is worth; angle your picture to include, if possible, his long line of sleek "almost new" cars. Some day this shot will tell better than words what happened to the automobile market after the war. Another sign may announce a new tape or wire-recording machine, or perhaps a theater is again offering china to

(Continued on page 129)



USED CAR LOTS with lines of sleek new models have been a national phenomenon. In addition, this shot tells something of our eating habits and demonstrates that television is currently a

business booster. Forget about simplicity and timelessness in pictures for your book; instead, cram all possible information, the more timely the better, into each of your photographs.



VACATIONING? Leave your cares but not your camera. This picture, made during the construction of Hoover Dam, is typical of the chances you'll get. On subsequent trips you will want additional shots for comparison.

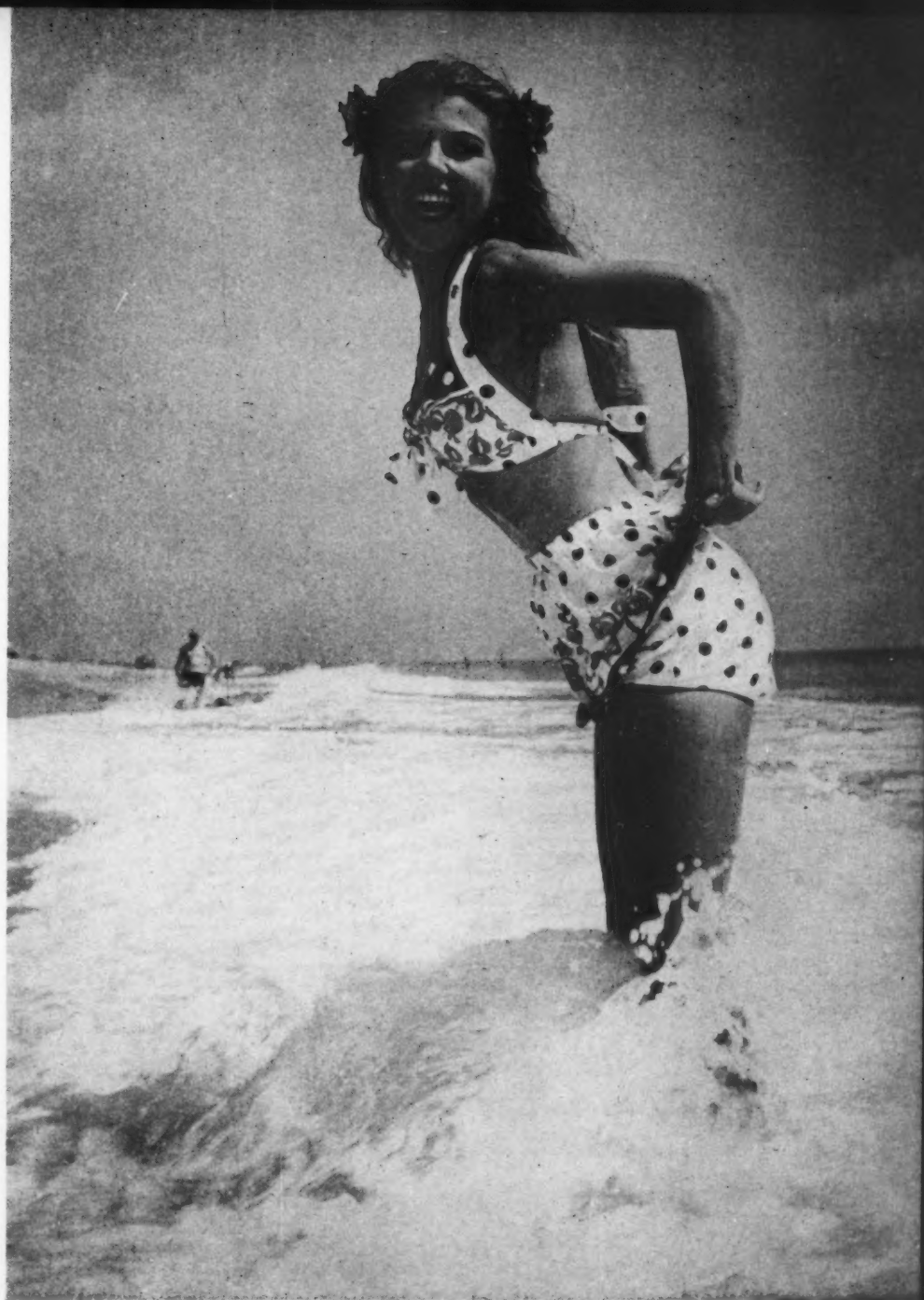
PICTURE PARADE

JULY 1948



SEAWEED

R. D. SIPE



NEAR MISS

ELIZABETH HIBBS

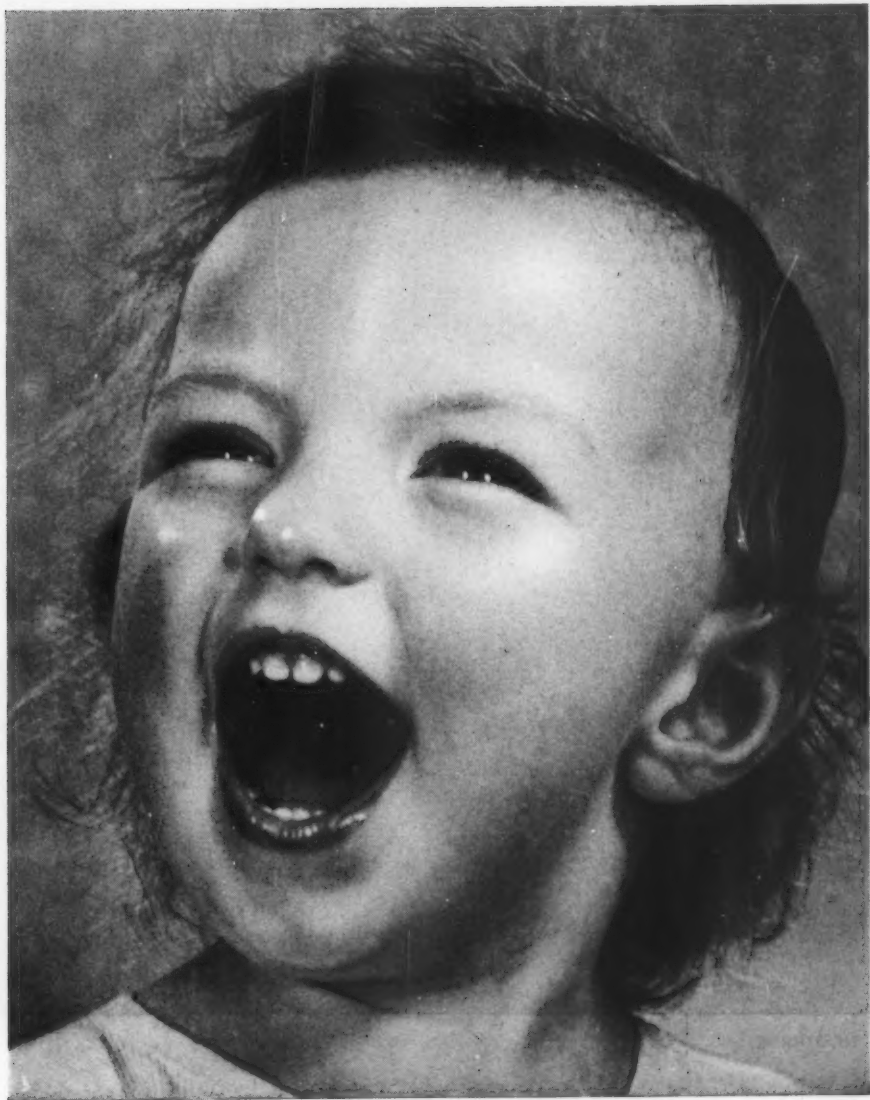


JULY 4th SANTA BARBARA MISSION

LE COOK

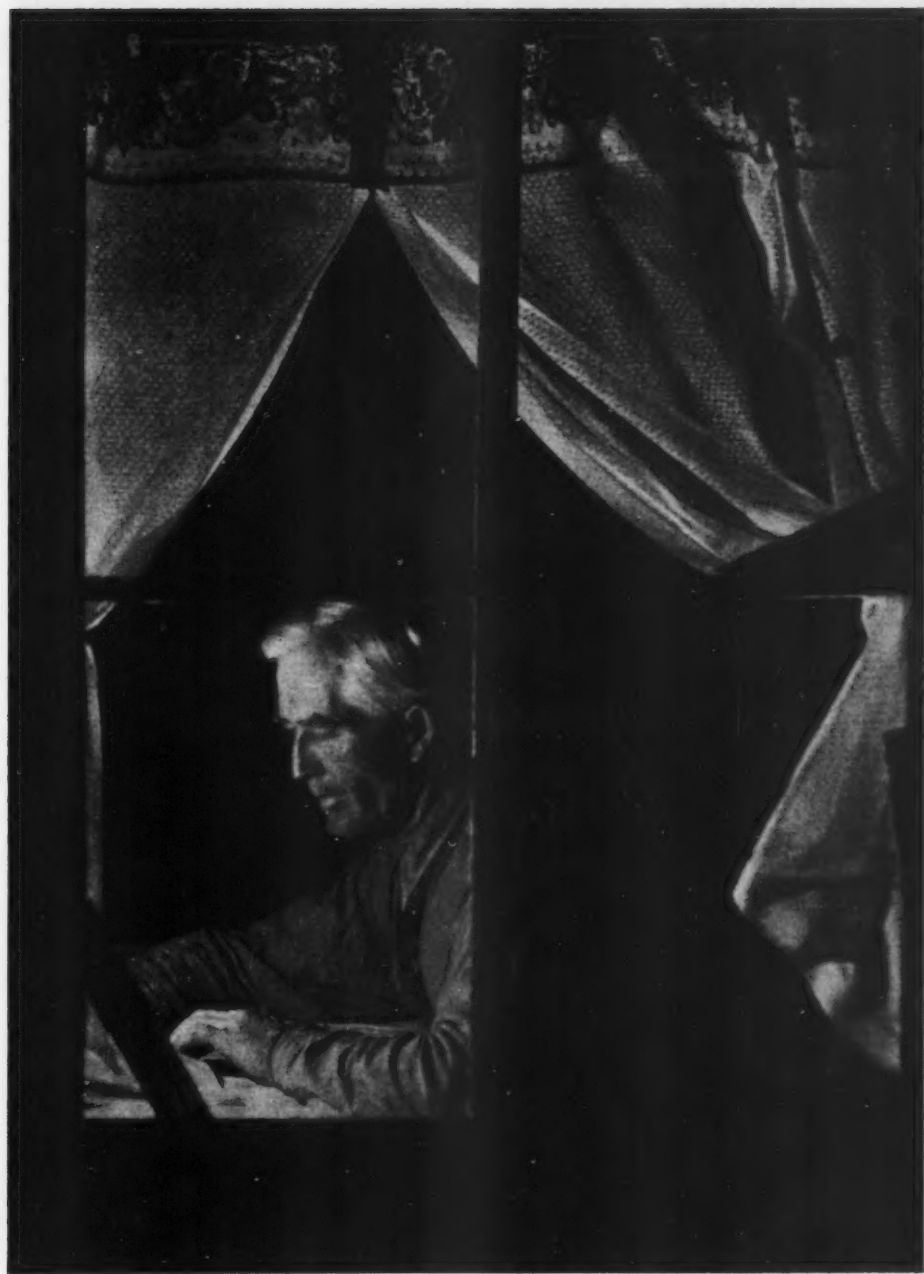
SPARKLE

ELIZABETH HIBBS





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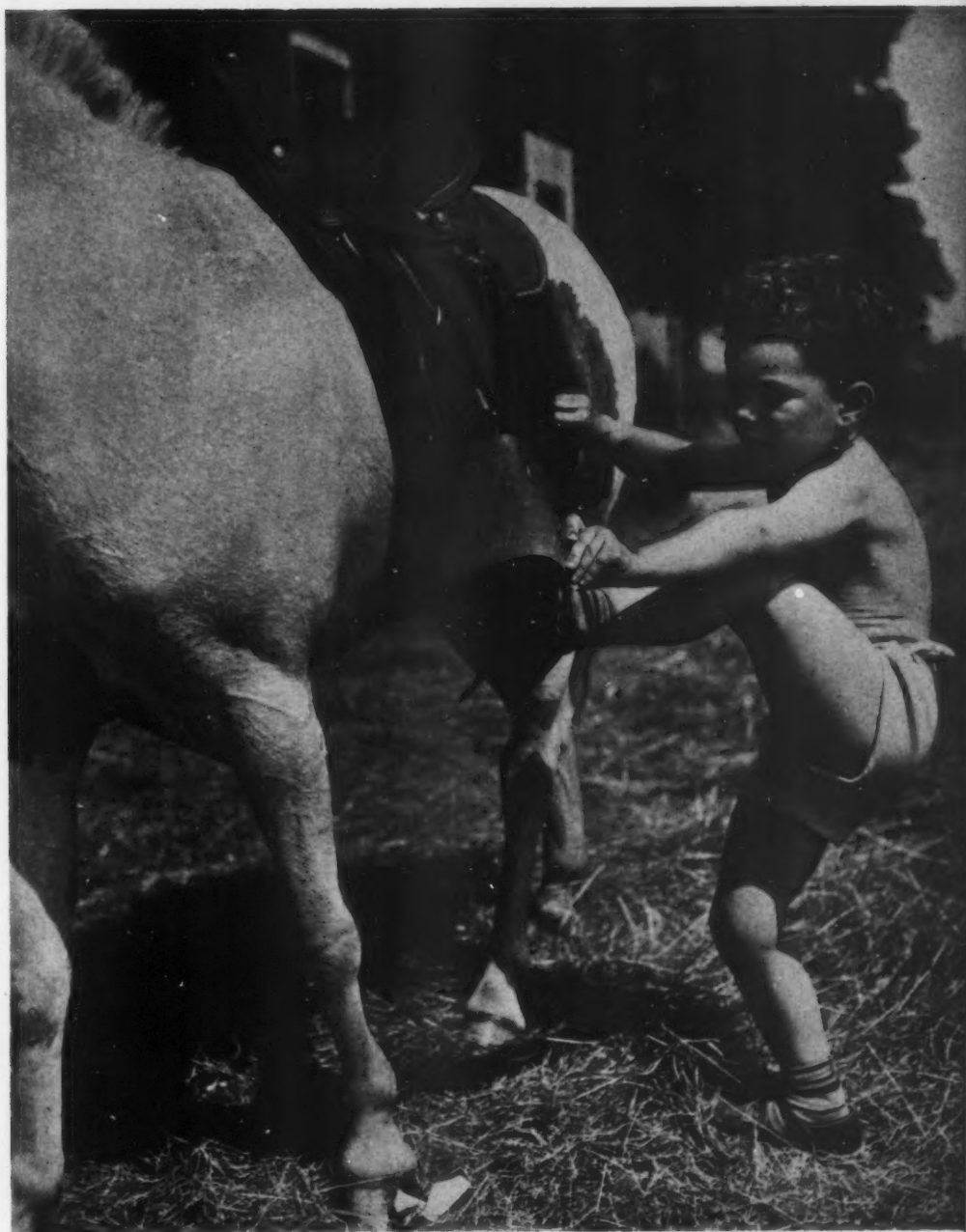


BLANCHE M. LENTZ



TONI FRISSELL *

* From "A CHILD'S GARDEN OF VERSES" Copyright U.S. Camera Publishing Corp.



RUS ARNOLD





FLOTSAM

C. COURT TREATT

HOMING
◀ LAMAR MUMBAR



KARL GULLERS



how to build

A PORTABLE HIGH-SPEED PHOTOFLASH

By WILLIAM G. MANY

"WHY IS electronic speed photoflash equipment usually so heavy and cumbersome?" is a question frequently asked, and "why can't the component parts such as capacitors, transformers, and batteries be made smaller size and lighter weight, than they are at present, for use in ultra compact portable equipment?" Proposals have even been made that a complete power and storage unit be contained in the handle of an average size flashgun.

The only answer to these questions is that undersize, underweight components for this service do not give the same measure of performance with present-day types of flashtubes and circuits as do their larger and heavier counterparts. Energy storage capacitors of the type employed in photoflash equipment can, of course, be made considerably smaller in physical size for a given capacity and voltage rating but at either sacrifice in service life safety

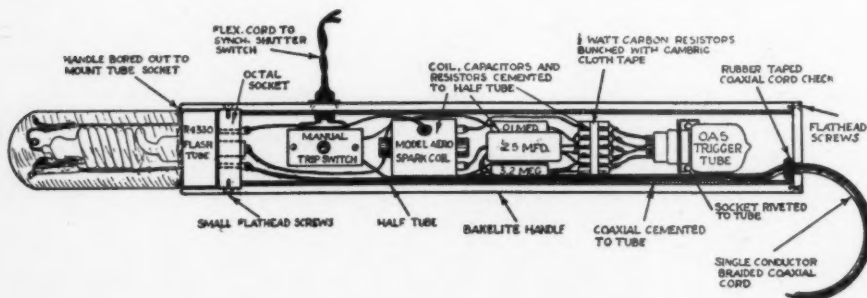
factor, or loss of energy in discharge. Transformers and batteries also can be made smaller in size for comparative voltage ratings but are similarly not as efficient for photoflash use as larger and heavier units. Thus, generally speaking, the heavier the power pack the more power it puts out and the more light that can be had from the flashtube.

The semi-portable A.C. operated equipment described in the November 1947 issue of MINICAM was therefore built with the thought in mind to produce optimum light output from the one tube, yet be reasonably light, compact, and practicable to build from parts readily available through nationwide radio parts distributors.

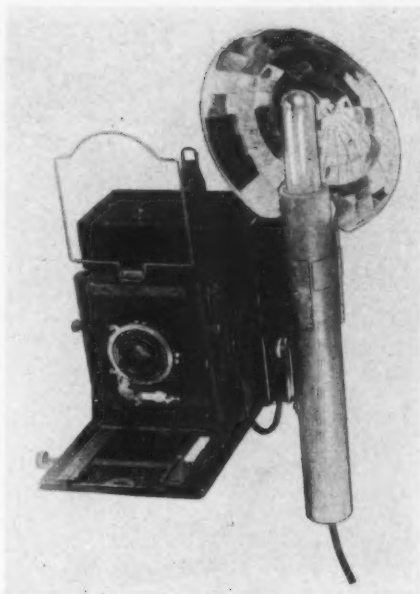
The portable outfit illustrated in the accompanying photos and diagrams shows a homemade battery operated speed photoflash unit which can also be built from standard parts, costing less than \$60.00 complete with flashgun and tubes, and re-

FIG. 1. Sketch showing the flash gun construction and layout of parts in a 1 3/8" I.D. bakelite tube handle. By removing the two screws in the octal socket and connections to the manual trip switch the entire assembly

mounted in the half tube can be readily removed for inspection. Care must be taken to have high voltage leads well insulated and separated from ground and spark coil leads in order to prevent flash-overs.



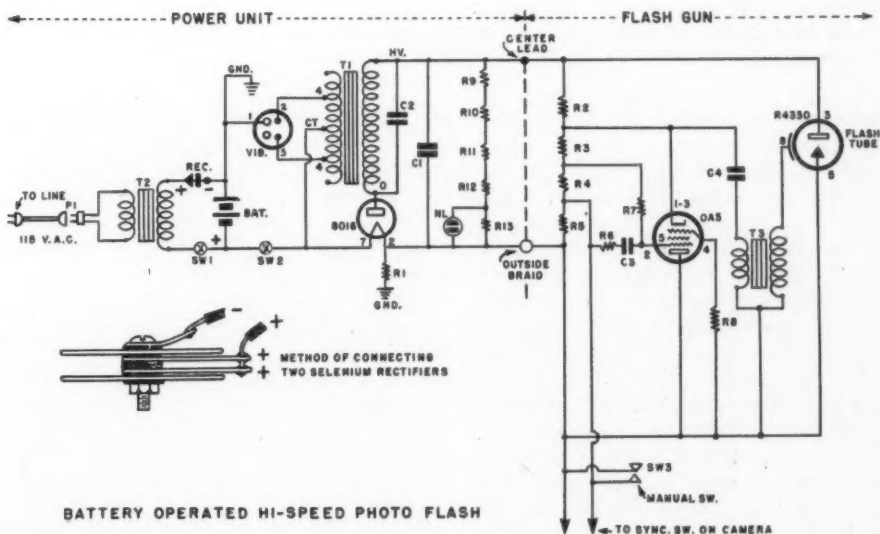
A CLOSE-UP VIEW of the Speed Graphic press camera showing how the gun assembly is attached with a bracket and connected to the terminals of the special built-in synchronizer on the side of the shutter. Also note the manual trip switch on the gun handle for testing. Firing for a "take" is initiated by setting the shutter and releasing in the usual manner with a cable release. The device on the lensboard below the shutter is an unused solenoid-type synchronizer for a flashgun.

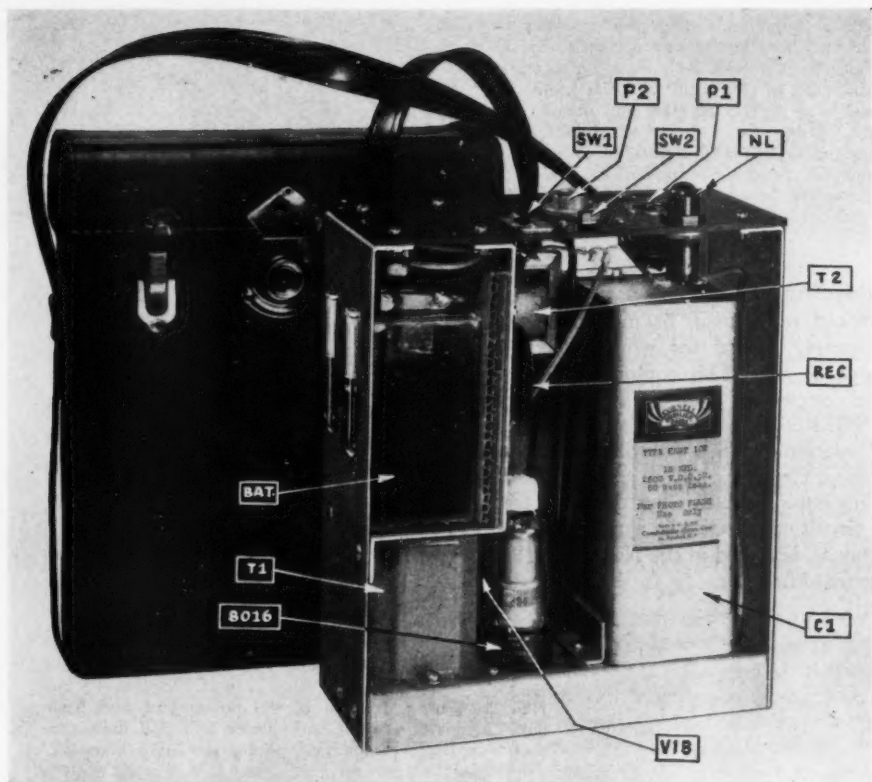


quiring little skill on the part of an experienced radio man, or mechanic, who has proper regard for work with high voltage circuits. This equipment, like all other electronic photoflash devices, is DANGEROUS in the hands of those who are unfamiliar with high voltage radio or electrical circuits.

This equipment employs the same trigger circuit and flashtube gun handle assembly as described in the November 1947 issue of MINICAM. It is shown in the

FIG. 2. Wiring diagram of the power unit and flash gun. All parts used in both power unit and flash gun shown in the accompanying photos are listed herewith.





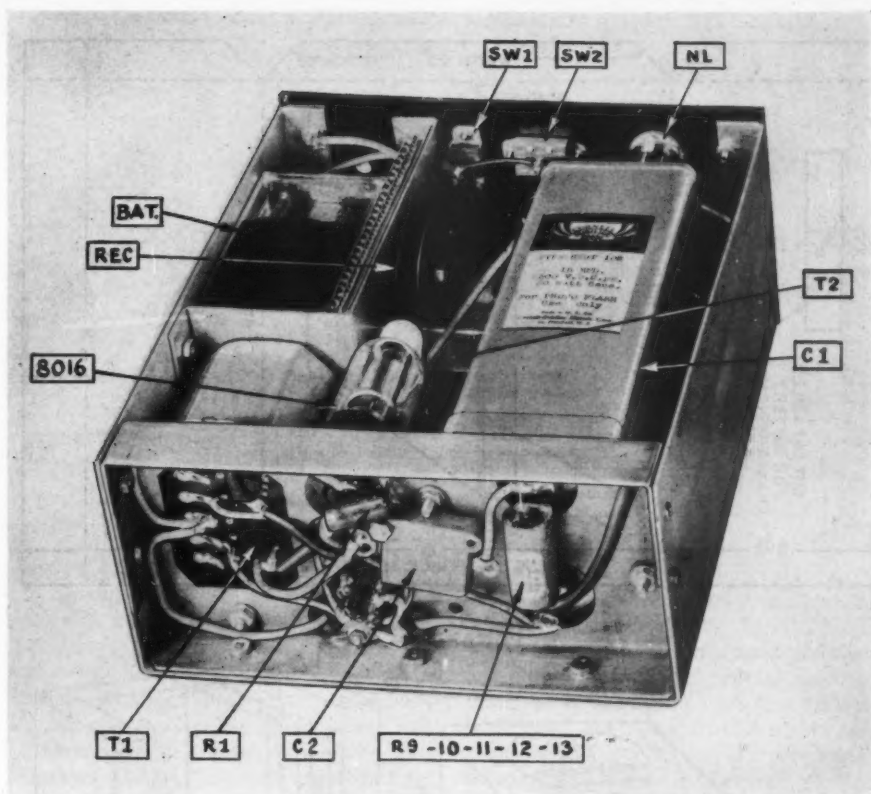
THE POWER UNIT removed from the camera carrying case exposes all parts for inspection or repairs. The small four-volt storage battery and charge indicators are seen in the compartment at the left.

photos and diagrams herewith, the only exception being that a shorter, 4-foot length, of insulated single-conductor and metallic braid coaxial cord is used. The bracket on the gun shown was adapted for mounting on a 4 x 5-inch Speed Graphic camera. A Mack Camera Service instantaneous synchronizer was specially built into the shutter of this camera and connected by a detachable cord to the gun.

A casting for the power unit is cut out of 1/16 inches sheet aluminum according to dimensions shown in Fig. 3 and bent in a vise as indicated in the illustrations. The chassis is made of light sheet steel 7-7/8" x 3-11/16" x 1", drilled and punched to mount the storage capacitor

and power transformer, between which are mounted two tube sockets. One socket (4-prong) is employed for the 4-volt vibrator behind the rectifier tube.

The unit employs a built-in storage battery charger consisting of a 6-volt transformer and selenium rectifier assembly, as shown in Fig. 2, which is mounted on the side of the battery compartment as seen in the photos. The Willard 4-volt storage battery is held tightly in its compartment with two pieces of corrugated board. Two holes are drilled in the top panel directly above the vent holes in the center of each cell of the battery. Keep cells filled to operating level with distilled water by using small glass dropper inserted through



A BOTTOM VIEW of the power unit showing the parts layout and wiring beneath the chassis base. All components are indicated to correspond with the wiring diagram in Fig. 2 and list of parts.

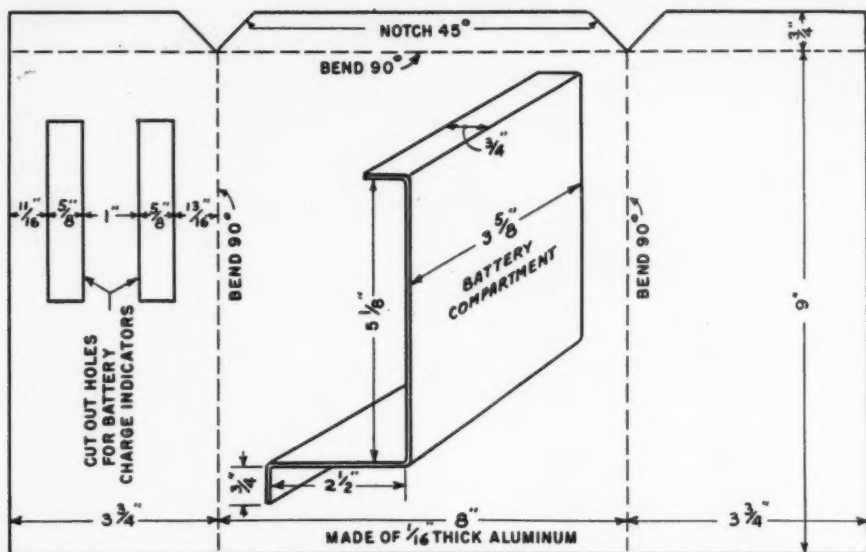
these holes. The rest of the layout of parts can easily be followed from the diagrams and photos, and the wiring made straightforward with the high-voltage insulated wire. Two midjet clips are employed on leads to the battery terminals.

The battery is rated at six ampere-hours at 20-hour rate and will take 150 cycles of charge and discharge to 80% capacity. The unit gives 100 to 200 flashes before requiring to be recharged.

To recharge the battery, a plug receptacle with cord is merely inserted in the small below-surface plug cap P1 on panel and connected to the 115 V.A.C. power line. Slide switch S1 is switched on to charge the battery at the rate of ap-

proximately a half an ampere. This is a trifle less than the recommended rate but, of course, more desirable for long-lasting battery service. Complete charge is indicated when both balls in each cell indicator are floating to the top of the electrolyte.

The entire power supply unit shown weights approximately ten pounds and fits into an old camera carrying case, at one end of which two openings were cut out for the battery charge indicators to be viewed from the outside. However, the constructor can build his own carrying case from thin wood with a removable cover. It may either be covered with fabricoid or varnished bookbinders cloth and



DIMENSIONS OF CASING FOR POWER UNIT

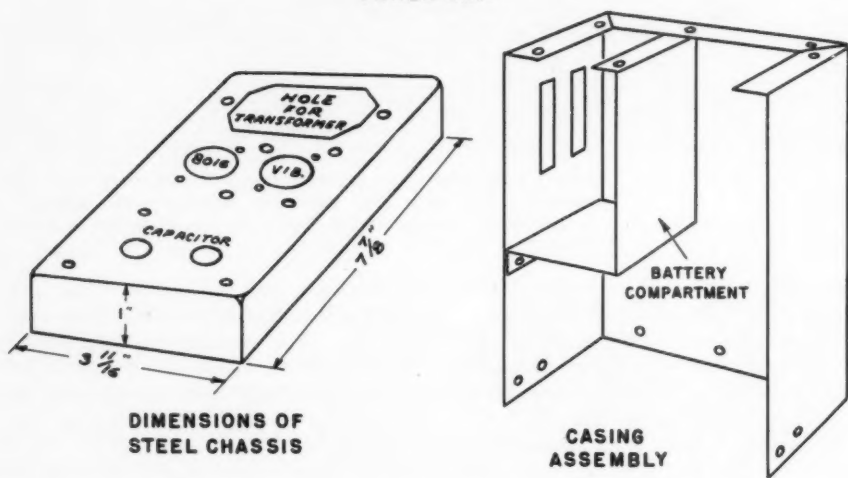


FIG. 3. Measurements of the metal casing and chassis base.

provided with a shoulder carrying strap.

The operation of the unit is simple. After the coaxial cord connector is plugged in P2 of the power pack and locked with the screw ring, the slide switch SW2 is pushed on to start the vibrator and charge the capacitor. In about 15 seconds

one element of the neon lamp will glow its brightest, which indicates that the capacitor is fully charged and ready for firing a flash. The manual trip switch on the gun handle can be employed for test purposes after which other charges are allowed to build up, in at least 15 to 20

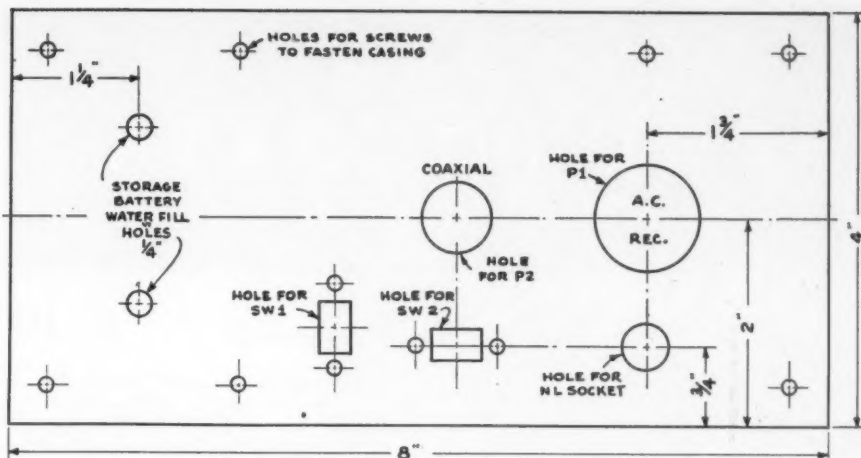


FIG. 4. The top panel is made of $\frac{1}{8}$ " bakelite according to the above dimensions.

second intervals, for repeated shots.

Among the apparent problems which seem to puzzle some photographers about electronic speed photoflash work is that of definite light output ratings of equipment. Although manufacturers of flashtubes give ratings for their tubes, light factors vary according to the tube used, applied voltage, type of reflector, etc. Therefore, there are few tables of light factors for various film speeds that can be expected to give accurate exposure data for all flash equipment. Once proper ex-

posures are determined with your particular outfit, uniform and consistent results may be expected.

Therefore, for all intents and purposes, using most any of the popular panchromatic films, simply set your lens aperture wide open, shutter at its fastest speed, in order to cut out any effects of general lighting, and fire away. Let only the light from the flashtube be fully utilized for your subject. Smaller lens apertures may be determined by experiment after you have familiarized yourself with this procedure.

LIST OF PARTS REQUIRED

- C1 — Storage Capacitor, 15 mfd., 2500 V. Cornell-Dubilier type HKGT-1A02.
- C2 — Buffer Capacitor, .004 mfd., 2500 V.D.C. Cornell-Dubilier type 4-52040.
- C3 — Trigger Grid Capacitor, .01 mfd., 400 V.D.C. Cornell-Dubilier type DT-451.
- C4 — Anode Discharge Capacitor, .25 mfd., 400 V.D.C. Cornell-Dubilier type DT4P25.
- T1 — Power Transformer, Pri. 4 V. Sec. 2200 V., United Transformer Corp., type PF-2.
- T2 — Charger Transformer, Pri. 115 V. 50/50 cy. A.C. Sec. 6.3 V. 1.2A. United Transformer Corp., type FT-2.
- T3 — Trigger Transformer, United Transformer Corp., type PF-3, or model Aero Motor Ignition Coil, 15 KV. peak.
- R1 — Filament Heater Resistor, 15 ohms, I.R.C. type AB 10W. wire-wound type resistor.
- R2 — Voltage Divider Resistor, 3.2 meg. I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R3 — Voltage Divider Resistor, 180,000 ohms I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R4 — Voltage Divider Resistor, $\frac{3}{4}$ meg. ohms I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R5 — Voltage Divider Resistor, 170,000 ohms I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R6 — Sw. Cur. Limiting Resistor, $\frac{1}{4}$ meg. I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.

- R7 — Grid Current Limiting Resistor, 10 meg. I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R8 — Keep-Alive Our. Lim. Res. 20 meg. I.R.C. carbon insulated-type resistor — $\frac{1}{2}$ W.
- R9 — R10, R11, R12 Bleeder Resistor I.R.C., Four 1 meg. $\frac{1}{2}$ W. resistors in series.
- R13 — Bleeder Resistor, $\frac{1}{2}$ meg.
- Bat. — Storage Battery, 4 volts, Willard type ER64B.
- REC. — Storage Battery, Charger Rectifier, Two Federal Telephone & Radio type — 4D2814A.
- SW1 and SW2 SPST slide-type switches.
- SW3 — Manual Trip Switch, G.E. Miniature push-button type.
- N.L. — Neon Lamp Charge Indicator, G.E. type NES1 (Bay.).
- VIB — 4 volt interrupter-type four-prong base, vibrator.
- P1 — 110 V. midjet cord connector Arrow MH and 8340 plug cap.
- P2 — Coaxial panel receptacle, Amphenol type 930 with cable plug 93M.
- 4- $\frac{1}{2}$ feet coaxial cord, Amphenol RG58/U.
- 1 four-prong tube socket, chassis mounting.
- 1 octal tube socket, chassis mounting.
- 1 H.V. octal socket, Amphenol type.
- 1 midjet bayonet socket for neon lamp, panel mounting type.
- 1 miniature 7-contact metal rim tube socket.
- 1 8016 rectifier tube.
- 1 Sylvania R4330 flashtube.
- 1 Sylvania OAS trigger tube.

Minicam

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

The Use of Kodak Pola-Screens

ONE sure way to subdue reflections from non-metallic surfaces is by using Kodak Pola-Screens, an attachment which screws onto your lens. The secret lies in knowing how to deal with the characteristics of polarized light.

There are two sources of polarized light in nature: 1. Clear blue skylight, arriving at right angles to the sun's rays; 2. Light reflected at about 35 degrees from any nonmetallic surface.

The term "polarize" does not refer to color or brightness, both of which we see, but to a third property, which our naked eye cannot see. It is concerned with the way a light ray vibrates. Ordinary light rays, natural or artificial, vibrate in all possible directions at right angles to the ray itself. When a ray is polarized, all directions but one are cut out. The Pola-Screen does this to rays passing through it so that the only direction of vibration left is in line with the "vibration plane" of the Pola-Screen. (See Figure 1.) This plane is in line with the indicator handle which projects from the rim of the Pola-Screen itself. A ray of light already polarized will pass through the Pola-Screen if the vibration of the ray is in line with the indicator handle, but it is absorbed more and more as the Pola-Screen is rotated 90 degrees from this position.

Effects That Can Be Accomplished

Various interesting effects can be obtained by using Pola-Screens: 1. A blue sky can be darkened to about the same extent as with an "A" filter; 2. When the camera axis is about 35 degrees to the surface, reflections from glass or water can be subdued to show detail below or beyond; 3. Reflections from lights or light backgrounds can be subdued to show texture in non-metallic surfaces where the angle reflection is about 35 degrees to the surface. Reflection control on metal surfaces requires Pola-Screens at the lights as well as the lens; 4. Brightness of sky can be controlled; 5. Reflection can be controlled from rough, matte, or damaged prints, from paintings, murals, and billboards, and from any objects having troublesome reflections when, of course, the light is polarized at the source.

Many photographers consider the Pola-Screen's greatest asset is in dealing with sky tones.

There are two methods of applying the Pola-Screen: 1. By using the indicator handle of the Pola-Screen itself; and 2. By using a Pola-Screen Viewer.

How to Use Indicator Handle

The indicator handle should point as closely as possible in the direction of the sun. When the shadow of the pin at the top of the indicator falls along the center of the indicator handle, the Pola-Screen will be set for as dark a sky as the camera position will allow. This, of course, restricts the camera angle to a band in the sky which is at right angles to the sun. In practical use it means that moveable objects such as flowers and people must be placed so that the direction of the camera lens is at right angles to the sun. The Pola-Screen has no effect when the lens is pointed directly at the sun or directly away from it because polarization vanishes at 180 degrees from the sun.

There are times such as in producing dark sky effects, when, if the sun is not striking the indicator handle, the latter cannot be used as de-

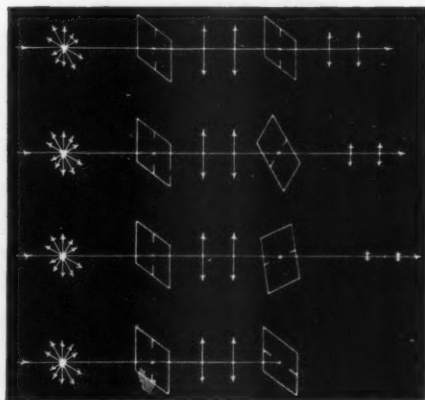


Figure 1

Picture of a Lifetime...

The sun is just right... the water is gently rippling and clear... your subject has unknowingly floated into a relaxed pose... an elusive expression is on her face.

Never again may this set of conditions prevail. Perhaps it is for only this once-in-a-lifetime that you have the opportunity to take a picture of everlasting pleasure... a picture that may win you a prize.

It is for these moments, for every other "picture of a lifetime," that you need a Graflex camera! Years have gone into the manufacture of cameras that are *f-a-s-t*... that enable you to compose on ground glass exactly what you want to obtain... that are built for quick, easy focusing.

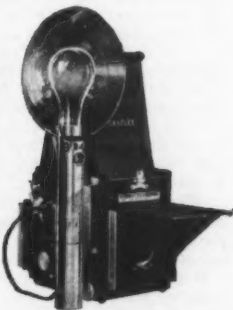
Start getting crisp, clear, expressive photographs as soon as possible. Let your Graflex dealer show you the Graflex family of precision cameras today! Write for literature: Graflex, Inc., Room 217, Rochester 8, New York.



*SPEED GRAPHIC photo
by Andre De Dienes*



The RB Series B Graflex, the most popularly priced of all Graflex cameras.



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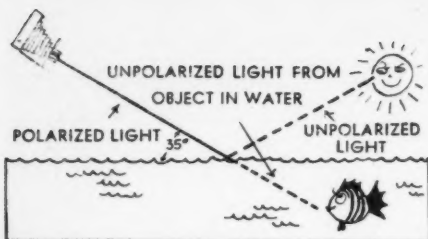
GET PRIZE-WINNERS WITH

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PHOTO DATA

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A POLA-SCREEN is most effective when at a 35 degree angle from the surface of water. The light from the fish to the camera is NOT polarized. The light from the sun to the water is not polarized light, but the reflection of the sun from the water to the camera is.

scribed above. In this situation set the Pola-Screen by holding it close to the lens, looking through it at the object, and turning it to the most effective position. Then without turning it further, attach it to the lens. Lenses that are focused by turning the front element should be adjusted before the Pola-Screen is added.

The Pola-Screen Viewer is a small circle of polarizing material in a metal cell which fits onto the indicator handle of all Pola-Screens. It is so mounted that its plane of polarization is parallel to that of the camera Pola-Screen, making it possible to see the effect of the latter by viewing the scene through the small Pola-Screen Viewer. The photographer sights through the viewer at the reflections to be subdued, the portion of the sky to be darkened, etc., and then rotates the viewer and Pola-Screen together with the desired effect is obtained.

When detached from the camera Pola-Screen, it can be used conveniently as a pocket viewer to determine whether or not the Pola-Screen would be of value on a particular scene.

If the camera is equipped with a ground-glass focusing screen or a reflex finder, the best position of the Pola-Screen can be seen on the ground glass. With a reflex camera having a separate lens for finder, the Pola-Screen should be rotated on it to find the best position; then it should be transferred to the camera lens without further rotation.

The peculiarities of Pola-Screens are important and should be reviewed before shooting.

Pola-Screens are quite applicable in color photography because there is no color distortion of objects in the foreground.

Kodak Pola-Screens have an exposure factor of about $2\frac{1}{2}$ times or $1\frac{1}{2}$ stops. It must be remembered, however, that in pictures where the sky is darkened by the Pola-Screen, the lighting is, of necessity, a side or top lighting. Such lighting requires a 2 times increase. Therefore, the total increase over that for a front-lighted picture taken without a Pola-Screen is about 5 times. A typical setting for Kodachrome Film, Daylight Type, for dark-sky effects is $1/25$ at $f/4.5$ or equivalent. The usual allowance should be made for light or dark subjects.

A hood should be used in front of the Pola-Screen unless it is found by examination from the rear of the camera that the hood cuts into the picture.

Night effects can be obtained on black-and-white film by adding a red filter to the Pola-Screen.

Pola-Screens are of little use when using a wide angle lens because light from all parts of the subject will not be reflected at the required 35 degree angle.

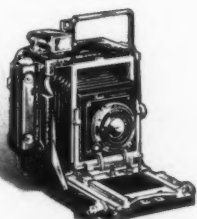
Kodak Pola-Screens are sold like Kodak filters, according to various lens attachment series numbers. Series V Kodak Pola-Screens are priced at \$7.50; Series VI at \$8.50; Series VII at \$11.00; Series VIII at \$14.50. The Kodak Pola-Screen Viewer is \$6.50 in all series.



THE POLA-SCREEN VIEWER fits snugly over the Pola-Screen Indicator Handle. It is mounted so that its plane of polarization is parallel to that of the camera Pola-Screen.

Action

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Anyone can take pictures like this with the versatile, easy-handling Busch Pressman. For here is a fine press camera that does away with intricate gadgets and complicated ritual . . . a camera that gives you press photography results with little more than "box camera" know-how. Discover for yourself how you can begin taking *better* pictures with a Busch. See this fine instrument at your camera dealer today. Mail coupon for free booklet.



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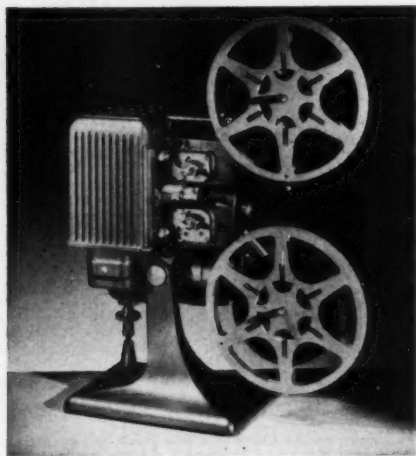
City

State

NEWS ABOUT NEW PRODUCTS

Kodak 8mm Projector Takes 400 feet

An improved model of the Kodascope Eight-90 projector—the Eight-90A—holds 400-foot reels, which permits 30 minutes of movies without a break. It is the same as the Eight-90



except that a taller base and extended reel arms permit use of larger reels. The new model, with Lumenized Kodak Projection Ektanon Lens one-inch F:1.6, 750-watt lamp, and carrying case, is priced at \$185.00.

SR Teleflash

There are no connecting cords to worry about when you use Teleflash as your second source of light in flash pictures. Teleflash, meaning flash at a distance, automatically synchronizes the firing of the flash bulb inserted into it with the flash lamp on the camera. Once the bulb has fired, Teleflash turns itself off. Ordinary lights will not affect it, but it responds to pulses of light such as photo flash lamps produce. Made by Strobo Research, 351 N. 35th St., Milwaukee, Wis., it operates with SM, SF, GE No. 5, or Wabash No. 25 lamps. The unit comes complete with SR Universal Quick-Change Clamp.

Rolsback Lens and Filter Holder

A combination lens and filter holder is now in production at Wheeler Enterprises, Inc., New Augusta, Ind., and might already be at your

camera dealer's. One of its outstanding features is that it can be left on even when the camera is closed. All you need do is roll back the soft, flexible hood over the lens mount. One size of the Rolsback Lens Hood and Filter Holder fits all types of cameras from 8mm movies to 8x10 stills. \$1.00.

Two other items in production are the Wheeler Lens Klean Kit for 60c, consisting of a camel's hair lens brush and lens tissue, and the Wheeler Picture Composition Guide for 10c.

Your Outfit In Action

Combat veterans of World War II who are interested in seeing stills of their outfits in action may do so by sending \$2.98 to Official War Pictures, Dept. MC, Forest Hills, N. Y., for 10 such 4x5 glossy photographs. They are sold with a seven-day money-back guarantee.

Sims Synchronizer

A new and improved Sims synchronizer for Leica cameras, measuring only 1 3/8"x2 3/8", slips on the camera and is ready for use. A safety switch prevents accidental discharges of bulbs. A Pilot Light concealed in the synchronizer case burns brightly to indicate the shutter has not been wound. The Sims Synchronizer is now being distributed by Camera Specialty Co., 50 W. 29th St., New York 1. \$27.50 with batteries and pilot light.

Brumberger Case and Contact Printer

A new line of 8mm and 16mm all-metal reel cases, slide files for 2x2 transparencies, and a 5x7 contact printer are now being manufactured by Brumberger Co., and distributed to dealers through Camera Specialty Co., 50 W. 29th St., New York 1.

Reel cases range in price from \$6.50 to \$7.50 and feature an index card on the inside of the cover and an automatic spring-action snap lock. The slide file holds 150 glass slides or 300 ready mounts; retails for \$3.25. The contact printer retails for \$22.00 plus tax.

CBS Focusing Adapter

The CBS Focusing Adapter opens the field for making transparencies for projection by optical copying from 35mm negatives among many other features. Manufactured by C.B.S. Laboratories, 561 Crescent Ave., Buffalo 14, N. Y., this Adapter is a precision instrument designed for use with the Sliding Copying Attachment of the Speed-O-Copy to give max-

"I couldn't have an enlarger until this one came along!"

"For years, I wanted to enlarge my photos.

But, heck — I never had the space, and I couldn't afford the price."

"But what luck! I just bought the new full-size Federal Store-Away—the handiest enlarger you ever saw and only \$39.50—tax, lens and all!"



"Now, I can do all my own enlarging right in the kitchen. And what sharp, snappy prints! 2x, 4x, 7x—it's all prize winning stuff!"



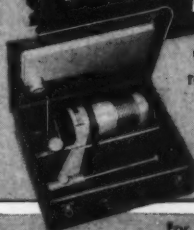
"... and when I'm through—in 39 seconds, it's back in its handy little case. I just toss it on the closet shelf till next time!"



"And here's just a sample of what else I get with this full-size, precision instrument . . .

- 3 1/2" Decar F:6.3 Anastigmat lens with Iris diaphragm.
- Welded steel construction throughout—including the base-board.
- Non-slip, positive friction drive control for focusing.
- Convertible carrier for glass or dustless plates—takes negatives from miniature to 2 1/4 x 3 1/4.

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FEDERAL STORE-AWAY
Model 269**



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**IN 39
SECONDS**

Carrying Case
Optional \$6.95

FOR ONLY
\$39.50
TAX INCLUDED
COMPLETE WITH
DECAR F.6.3
LENS



For complete details, see your dealer or drop a card to:



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35mm Miniature
CAMERA
OUTFIT**

List Price	Your Cost
BOLSEY B Camera with f3.2 coated lens and coupled rangefinder	\$50.63
Eveready Leather Case	7.25
Suggested accessories, Dural Combination Lens Shade and Filter Holder	4.50
Set of 3 Optical Glass Filters at \$2.75	8.25
12 rolls plus X, 36 expo- sures, slightly overexposed but hermetically sealed for lasting freshness	12.96
TOTAL VALUE	\$83.59

**BRAND NEW
ALL FOR ONLY**

\$67⁰⁶

STILL CAMERAS

Kodak 35, f3.5, Coupled R. F., exc.	\$ 56.00
Mercury II, f2.7 coated, L.N.	42.50
8x10 Linhof Technika, Portable Com- mercial View Camera, All swings and tilts, L.N.	595.00
Kodak Ektra, f1.9 Ektra, Case, extra magazine back, Total Value over \$600.00, L.N.	395.00
National Graflex II, f3.5 Tessar, Case L.N.	75.00
Korelle II, f2.8 Tessar, L.N.	189.50
Kodak Medallist II, f3.5 coated, Flash shutter, L.N.	249.50
2 1/4 x 3 1/4 R.B. Graflex B, f4.5 coated Ektra, L.N.	105.00
Zeiss Ikonta 35, f3.5, Case, L.N.	65.00
Adox, f3.5, Compur, Exc.	29.50

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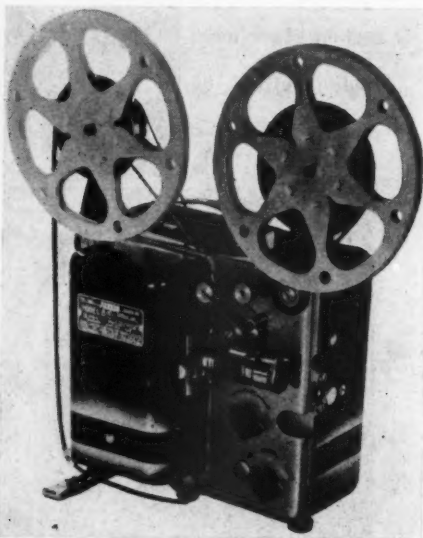
the week-long photographic department store

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imum range with continuous coverage requiring a minimum of parts with greater ease of operation. It is for Leica lenses with focusing mounts inside the adapter, thereby obtaining close coupling of collapsible lens with film plane for distant objects. It is also ideal for rigid mount lenses, focusing being accomplished in the focusing adapter.

Fodeco 8 Projector

One of the newest entries in the 8mm projector field is the Fodeco 8, which offers 750-watt illumination, F:1.6, one-inch coated lens, no gears or sprockets, 20-second threading, rapid motor rewind, quietest operation, rheostat speed control, removable condenser lens, AC-DC operation, and many other features, for \$89.50.



Made by Technical Devices Corp., Roseland, N. J., the Fodeco 8 does not require a separate carrying case. It also accommodates 400 feet of film, has a non-moving aperture framing device, centralized controls, semi-automatic, finger-tip tilting device, and important, too, is only 8 3/4 inches high and weighs just 12 1/2 lbs. Other new products are planned by this concern.

New Type Governor Increases Focal-Plane Shutter efficiency

A newly developed sleeve-type governor which enables Pacemaker Speed Graphic "45" users to obtain maximum light efficiency from long-peak flashbulbs such as the No. 31 and 2A is announced by Graflex, Inc., Rochester, N. Y. The new governor permits a faster rate of travel for the focal-plane curtain to synchronize with the duration of the flash peak. Recompensation of the shutter apertures insures accurate speeds at all ratings.

All Pacemaker Speed Graphic "45" cameras shipped from Rochester since March 1 are

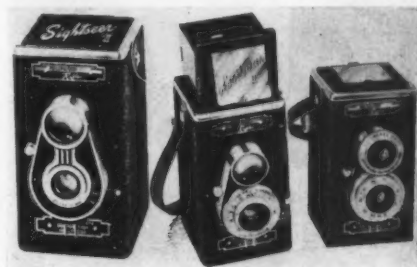
equipped with this governor. Owners of cameras shipped before March 1 can have their cameras modified without cost through local dealers or at Graflex Service Centers in New York, Rochester, and Los Angeles. There is no need for the new governor on the smaller "23" model Pacemaker since the shorter travel of the shutter curtain occurs fully within the flash peak.

Kodak Tri-Chem Pack

Especially designed for photographers who occasionally develop and print films, the Kodak Tri-Chem Pack contains heat-sealed aluminum foil packs of chemicals to make eight ounces of Kodak Universal M-Q Developer, eight ounces of Kodak Universal Stop Bath with indicator, and a similar amount of Kodak Universal Fixer, for just 20c. This is enough to develop and fix two rolls of No. 620 film or to make 50 prints from 2 1/4 x 3 1/4 negatives. It saves the expense of preparing greater quantities of these solutions than is necessary to do occasional dark-room work.

Three New Reflex Cameras

Three new 2 1/4 x 2 1/4 reflex cameras—the Sightseer II, the Sportsman II, and the Model E—are offered by Craftex Corp., of Hollywood, Cal. The Sightseer II has built-in flash syn-



chronization, coated fixed focus lens, single-action shutter, all-metal construction, at \$13.95 plus tax. For \$6.00 more the Sportsman II has an F:8 achromat lens in focusing barrel mount,



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The NEW BACO B-3 Cut Film Holders are manufactured within tolerances set by A.O.S. standards. Experience, Workmanship and the Finest of materials go into each Baco Cut Film Holder. Outstanding features such as precision metal film guides that may be drilled or cut for identification marks. Extra long cover plate for ease of handling. An extra durable made lite trap makes it impossible to fog your film regardless of how you insert free running dark slide. (Infra-red proof) Beautiful durable Black Finish. Many other Features.

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TIME-D-LAY is a new delayed action timer for shutters without this feature. Fits most shutters and has time adjustment from 1 to 20 seconds or more.

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Give color magic to your favorite black-and-white photographs with Marshall's Photo-Oil Colors. It's as easy as A B C to get true-to-life results the very first time you try. Here's your chance to thrill to the beauty of COLOR PHOTOGRAPHS—WITHOUT COLOR COSTS.

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Photo-Oil Colors**

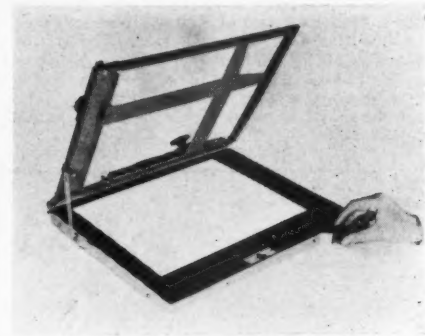
Dept. C7, 167 North 9th Street, Brooklyn 11, N. Y.
Canadian Dist.: Canada Photo Products, Ltd.
137 Wellington St., West, Toronto 1

three shutter speeds, and cross-wire markings on ground glass in addition to other features of the Sightseer II.

The Model E has twin coated F.7.7 panchromat lenses in synchronized focusing barrel mounts, F:7.7 to F:22, three-speed triplex shutter, and built-in flash synchronization. \$26.75 plus tax. All three cameras take 12 2¼x2¼ pictures on 620 film.

FR Automatic Enlarging Easel

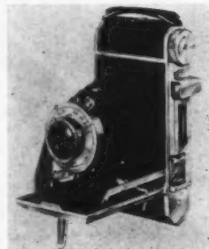
The new FR Automatic Enlarging Easel features a third knob which automatically sets both top and left-hand margins at the same time and the "third hand" which eliminates



uneven margins by grasping the paper firmly when the mask is partially lowered. The Easel has a built-in focusing surface which accommodates paper up to 11x14; laminated base, gray crackle finish, and polished aluminum trim. \$27.00, tax included.

Roamer 63

The third in its folding camera series is the Roamer 63 at \$38.00, manufactured by Universal Camera Corp., 28 W. 23rd St., New York 10. It is equipped with an F:6.3 coated anastigmat lens, trigger-type shutter release which cocks itself, Speeds from 1/25th to 1/200th and bulb. As characteristic with other Roamer cameras, the 63 takes 120 and 620 size film to produce 2¼ x 3¼ negatives. It also has built-in synchronizer, eye-level and waist-level viewfinders, built-in cable release socket and two tripod sockets.



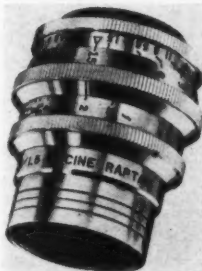
Tong Type Film Squeegee

Imported fine-pore Swedish cellulose sponges, attached to the tongs by two opposite prongs on each blade are features of the squeegee manufactured by Carr Associates. \$1.50.

16mm Raptor Lens

Two of the most wanted features—click stops and depth-of-field scale—have been combined with extra speed in the new F:1.5 Cine Raptor lens for 16mm cameras by Wollensak Optical Co., Rochester, N. Y. About 60% faster than the F:1.9 and 278% faster than the F:2.5, the new F:1.5 Cine Raptor allows color movies under adverse lighting conditions and fuller use of the camera for night photography. It is composed of six lens elements. Each lens is fully corrected for

color photography as well as black and white, and lens surfaces are Wocoted with a hard magnesium fluoride to reduce internal light reflections. \$79.50, plus tax.



Abbey Flash Printer Caution

"Pure white latex rubber is used in the pressure pads for the Abbey Flash Printer because this material has been found superior to anything else for the purpose, and serves admirably when used under the conditions for which it was intended—indoors. However, when this pad is exposed to sunlight it will disintegrate. Dealers are therefore cautioned about placing the Flash Printer in a window display where the sun might fall on the pressure pad. The manufacturer will gladly replace any pads which have been affected by sunlight exposure, but dealers are urged to instruct their customers about this danger and to exercise care in their own window groupings."

The above caution is self explanatory. It was furnished by the Abbe Photo Corporation through the Raygram Corporation, 145 East 32nd St., New York 16, N. Y.

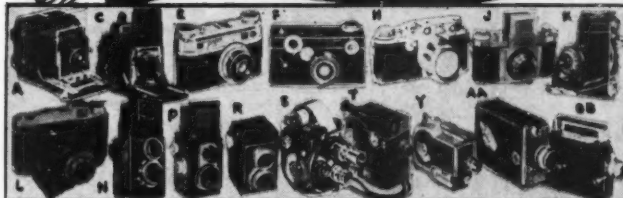
Daylight Developing Tank

Satisfactory for home use but ideal when travelling is the Loadomat 20, a new daylight loading and developing tank by Prime Photo



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"Shutter-bugs" from coast to coast have found The General's famous P.A.Y.S.P. (Pay-As-You-Shoot-Plan) the smart, easy way to buy their photo equipment. Now—for only 10% Down and the balance in easy monthly payments you can own the equipment you have been wanting. And—it doesn't cost you a penny more to P.A.Y.S. All prices are cash prices and there is no interest, no carrying charge or finance company. Order now; follow the 4 easy steps for ordering and begin to really enjoy photography The General way.

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(A) 2 1/4"x3 1/4" Busch Pressman Outfit
4"x5" B & J Press Outfit
(C) 2 1/4"x3 1/4" Speed Graphic Outfit

35MM CAMERAS
(B) Perflex 1-0-1—F/4.5 lens, Alpha Shutter —\$10.99—\$5.00 Down

(F) Argus C3 Outfit —F/3.5 lens, case, flash unit —\$74.71 —\$7.47 Down

Argus 21 —F/3.5 lens and case —\$58.08 —\$8.80 Down

(H) Leica III C with F/3.5 Elmar lens —\$332.30—\$35.25 Down with F/2 Summar lens —\$448.00 —\$44.80 Down

(J) Praktiflex—35MM reflex —F/2.9 lens and case —\$109.50 —\$10.95 Down

FOLDING CAMERAS
(K) Roamer II—F/4.5 lens, flash sync. —\$48.00—\$5.00 Down

REFLEX CAMERAS
(N) Argoflex —F/4.5 lens and case —\$69.63 —\$6.96 Down

(P) Ciroflex —F/3.5 lens, Alpha Shutter —\$76.98—\$7.69 Down

Ciroflex —F/3.5 lens, Rapax Shutter —\$99.45 —\$9.95 Down

(R) Kodak Reflex —F/3.5 lens and case —\$137.92—\$13.79 Down

8MM MOVIE CAMERAS
(BB) Kodak Cine Magazine —F/2.5 lens and case —\$77.50 —\$7.75 Down

(S) Revere "99" Tur-ret —F/2.8 lens —\$110.00—\$11.00 Down

(T) Revere "70" Magazine —F/2.8 lens —\$127.50—\$12.75 Down

Perflex "88" Magazine Tur-ret—F/2.5 lens —\$99.50 —\$9.95 Down

(I) Cine Kodak "25" —F/2.7 lens —\$64.17 —\$6.41 Down

16MM MOVIE CAMERAS
(V) Revere "16" Magazine —F/2.5 lens —\$127.50—\$12.75 Down

Bolex N16 —with frame counter—\$282.50 —\$28.25 Down

(AA) E & M "Autoford" Speedster—F/1.9 foc. mt. lens —\$214.00—\$21.40 Down

(BB) Kodak Cine Magazine —F/2.9 lens and case —\$198.50 —\$19.85 Down

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Rush the equipment on attached order. If not completely satisfied I may return all or part of order within 10 days for refund. I am enclosing my letter and \$..... as down payment. I agree to pay \$..... per month until merchandise is paid for.

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35mm BULK FILM**

**FRAME
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PURCHASED FROM U. S. GOV'T REFRIGERATED VAULTS, WHERE FILM WAS STORED TO PRESERVE ITS FRESHNESS!



- Eastman
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- Plus X
- Panatomic X
- Ansco
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50 ft. \$1.00—100 ft. \$1.85

**RELOADED CARTRIDGES FRAME NUMBERED
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36 Exp. 3 for \$1.00

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Free **10 EMPTY
35mm CARTRIDGES**
With Any Combination
Purchase Listed Below



100 ft. 35mm bulk film
(your choice) Reg... **\$2.55**
Daylight bulk film
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\$9.47

**Complete
price to you \$7.30**

200 ft. 35mm bulk film,
any emulsions. **\$3.50**

400 ft. 35mm bulk film,
any emulsions. **\$6.50**

(a) 100 ft. 35mm safety positive film for
transparencies can be simply used for
making slides, contact prints; ideal for
projection purposes, viewing, etc.

(b) 100 ft. 35mm bulk film, negative
Total Price. **\$4.35**
Complete Price to you. **\$2.85**

35mm Ansco Color Reloads

20 Exp. 5 for \$4.90
36 Exp. 3 for \$4.90

35mm Fans:

Fine Grain Developing and Enlarging
Any 36 Exposure roll Fine Grain Developed and
Enlarged on selected single weight glossy paper
(including mercury film) to 3 1/4 x 4 1/2 **\$1.50**
Aga Karat Cart with Panchromosa Film
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8 for \$4.22

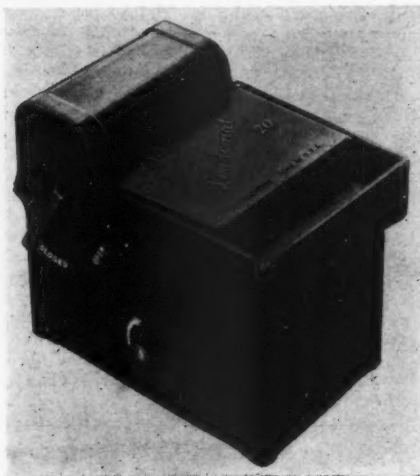
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Compact in size (4 x 6), the Loadomat is for



120 and 620 roll film, black and color. It is of acid-resisting Bakelite and stainless Steel construction. \$10.95 plus tax.

Color Registration Easel

A Color Registration Easel, manufactured by Condit Mfg. Co., 37 Lakeview Terrace, Staten Island 5, New York, is designed to eliminate faulty registration when making imbibition prints by the Dye Transfer and Wash-Off processes. By means of punched holes in the matrices and corresponding pegs on the transferring board, accuracy of registration is assured and the duplication of prints is greatly facilitated. The Easel takes prints from 5x7 to 11x14, is constructed of Plexiglass and stainless steel. \$39.50, plus tax.

Wide Field Lenses for Graphics

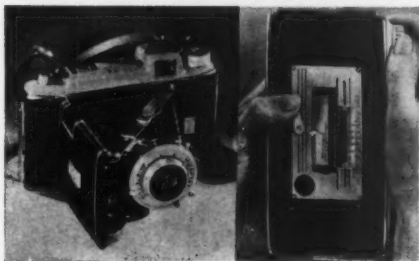
Two new field lenses in Supermatic shutters—the 80mm and 100mm Kodak Ektar F:6.3 for 2 1/4 x 3 1/4 and 4x5 Speed and Crown Graphics, respectively—are now available for Graphic camera owners. Unlike many wide-angle lenses, the new Ektars are sharp at full aperture and the focus does not change as the lens is stopped down. When used with double-extension bellows, extremely sharp full-sized images may be obtained.

Prices Down

Reduction in prices on the following items due to increased production were made recently: Clarus camera with F:2 lens is now \$168.50, tax included; the PB Master Viewer is now \$4.75; and the new price for the Briskin magazine 8 movie cameras with F:1.9 lens is \$108.50, down from \$122.50. The 8mm magazine loading Briskin camera is down to \$79.95.

Kodak Tourist Folding Camera

Just in time for the vacation season is the Kodak Tourist, a folding camera featuring a new type shutter release, a simple exposure guide on the camera's back, and flash synchronization—all built in—and an enclosed optical,



eye-level viewfinder. It has a Lumenized Kodak Anaston lens F:4.5 and a five-speed Flash Kodamatic Shutter from 1/10th to 1/200th. It will take eight 2½ x 3¼ pictures on 620 film. The molded Tenite top plate which houses the viewfinder adds to the camera's smartness. \$61.00 plus tax.

Packaged Lighting

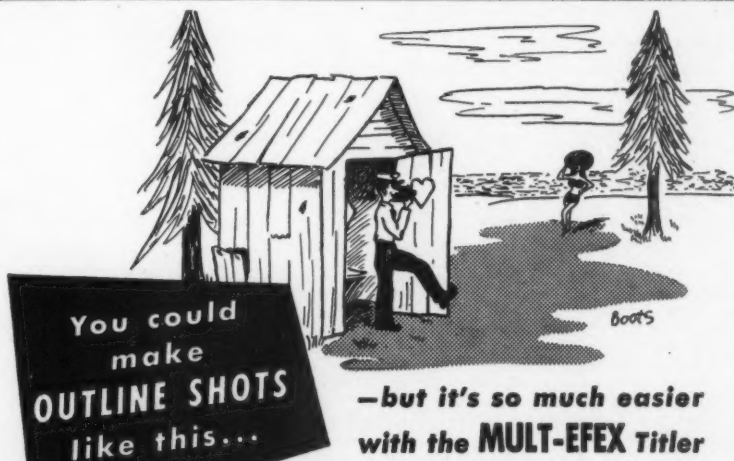
A new lighting idea has been developed by Acme-Lite Manufacturing Co., 401 No. Wood St., Chicago 22, Ill. They are now offering a complete outfit designed to give the user everything needed for correct lighting techniques, all in a single carry-all package.

The outfit is called the Acme-Litepak and consists of a container that is divided into several compartments to contain the two clamp-on reflectors for No. 2 photofloods; one clamp-on reflector for No. 1 bulb; 15 feet of approved extension cord with switch, attachment plug, and 10 amp. switch-in-line; besides space for the hand clamps and bulbs. Also included is a diagram describing four lighting set ups that will aid the user in obtaining better pictures.

A booklet describing the Acme-Lite line and the above described Acme-Litepak can be obtained by writing to the manufacturer at the above address.

B & J Triumph High Speed Electronic Flash

An improved model of the B & J Triumph high speed Electronic Flash at a new price of \$99.00 including tax, is good for several hundred shots as far as the battery is concerned.



Bolex 16 all set for an outline-wipe shot with the Multi-Efex Titler trick shot attachment.



On your tripod or handheld, it's simple to make professional-type outline shots, wipes, split-screens and many other novel outdoor or indoor trick effects and titles with the Multi-Efex Titler... used by 8mm and 16mm movie makers all over America. Take the Multi-Efex on your vacation and make your special effects and identification titles as you shoot—it's light and compact. At leading dealers everywhere. Only \$28.00 (plus tax) with all accessories.

Read Title Making with the Multi-Efex. It's free! Write Dept. 22G

BARDWELL & McALISTER, INC.
BOX 1310 • HOLLYWOOD 28, CALIF.



21

The bulb will give 10,000 flashes, and each flash at 1/10,000th of a second will stop the fastest action. A Pilot Indicator light on the back of the reflector tells the photographer when it is ready for use so that no film is wasted. Burke & James, Inc., 321 S. Wabash Ave., Chicago 4.

Kodak Electric Timer

A sturdy, dependable electric timer which will provide split-second accuracy and long service for contact and projection printing is the Kodak Electric Time Control with timing range from one to 57 seconds. Built with a keyhole slot at the back to permit hanging the control on the wall if desired, it offers facilities for repeat timing, focusing light, and non-repeat timing.

The control is $3\frac{3}{4}$ " wide, $2\frac{1}{2}$ " deep, and $4\frac{3}{8}$ " high, and its maximum electric load is seven amperes. It may be used on circuits of 110-volt, 60-cycle AC. \$15.00.

Precise Photo Enlarging Easel

Two exclusive features—smooth-sliding masking bands that maintain perfect right-angle al-

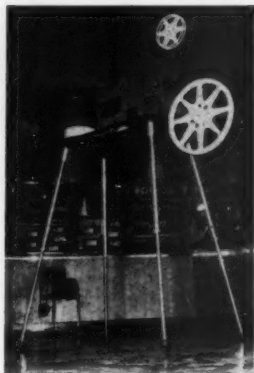
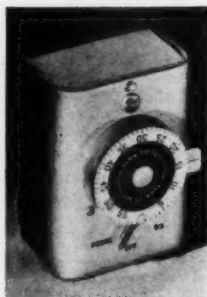
ignment and one that assures the frame of lying flat, regardless of paper thickness—mark the improved Precise All-Steel Enlarging Easel, made by American Photo Laboratories, 125 N. Loomis St., Chicago 7. Attractively finished in baked enamel, the Precise Model 11x14 takes paper up to that size, lists for \$7.50 including tax. Slightly more west of Rockies.

Heavy Duty Projector Stand

"For the Safety of your projector" is the motto used by The American Products Company, 2287 Hollers Avenue, New York 66, N. Y., to introduce their No.202 Project-O-Stand. It is an apt phrase, for all too often the makeshift

stands that are used not only for sound projectors, but for silent and slide projectors as well, are woefully inadequate.

This four-legged stand is adjustable for height on all four legs. It is portable, weight 7 lbs.; large, top measures 13x24 inches; and is all-metal construction. Height adjustment is possible from 24 inches up to about 42



"The Perfect Career For A Woman"

says Bunny Adler

And she ought to know, being the mother of two children, ages 7 and 9, yet finding time and energy to be a photographer with *Mademoiselle* and *Mademoiselle's Living* magazines.

She goes on to say, "My work with *Mademoiselle* calls for the illustrating of three departments—'Something to Talk About', 'To Amuse Ourselves' and 'Jobs and Futures'. I like to think of my photographs as 'Impressions'—pictures that move and talk. Such work requires a thorough foundation in practical photography such as you can obtain at the Progressive School of Photography under the skilled direction of William Gerdes, Dean of the teaching staff and, for my money, the outstanding figure in photography today."

Such a glamorous career—and one offering life long security—can be yours. Enroll in this fine school. Study under expert teachers under the direction of William Gerdes, M. Photog., as Dean. Standard courses in Portrait and Commercial Photography; advanced courses in Direct Color and Camera Repair. Coeducational. Living accommodations assured for single women and married couples.



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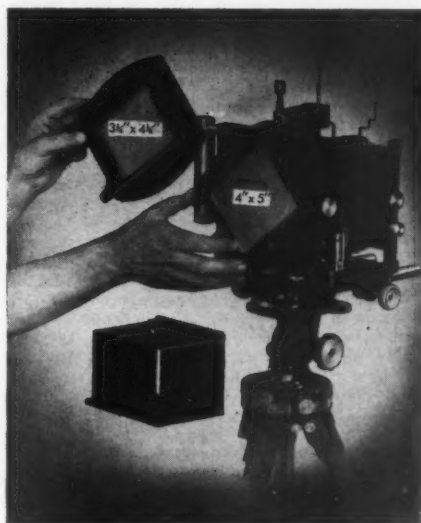
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inches. When knocked down for carrying the legs are held to the top casting by web straps. Ready for toting, the unit forms a flat package with a small carrying handle at the top.

Finish of the stand is brown wrinkle. Price is \$28.75, and no Federal Excise Tax is required. Available at all leading dealers or write to the American Products Company at the above address.

Graflex Back Designed for Brand 17

A new 4 x 5 Graflex Back featuring the 360 degree rotation with stops at every 90 degrees and specifically made for the Graflex magazine is now made available by Brand Camera Co.,



500 W. Washington Blvd., Los Angeles 15. Quickly interchangeable with the standard 4 x 5 Graphic type back, the new Graflex Back, including the removable ground glass, retails for \$22.50.

Movie-Mite Auxiliary Speaker

A 10-inch Alnico V, permanent magnet, dynamic unit housed in a leatherette-covered, plywood case with 50-foot cable make up the new Auxiliary Speaker for the Movie-Mite 631M, distributed by Raygram Corp., 145 E. 32nd St., New York 16. \$30.00.

Extension Flash

A Flexible Flash Extension for flash lighting has been developed by the Mendelsohn Speed-gun Company, Inc., 457 Bloomfield Avenue, Bloomfield, New Jersey. It consists of a 3-foot arm of Dural that is in three sections so that the light may be placed in any position desired. A clamp is provided in two sizes—one to fit the battery case of the regular Model E Speed-gun and the other for the Professional Models E-2 and E-4 Speedguns. If flash is used at a distance from the camera the reflector from

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35mm Ikonta 35—Novar f/3.5 with Deluxe E.R. case.....	93.90

All of the above cameras are Brand new imported models and have the new Flash Shutters. During our Anniversary Sale, with the purchase of any of the above models for the additional sum of \$1.95 we will include a new Flasher unit.

SPECIAL

Just received new Carl Zeiss Iko-flex 1A with T coated Kine Exakta lens f/3.5 and deluxe everyday carrying case.....\$144.00

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Kodak Vigilant Six-20 f/6.3—Flash Shutter.....	42.14
Kodak Vigilant Six-20 f/4.5—Flash Shutter.....	61.18

Brand new models with the new Flash Shutters. With purchase of above models for the sum of \$3.52 we will include a new Flasher unit.

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SPECIAL

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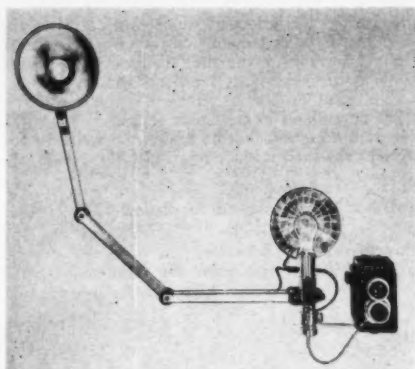
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the Speedgun is used. If it is used as an auxiliary flash for spot lighting, a parabolic focusing-type reflector is available. A ball-and-socket joint connects the reflector and the extension arm so that it can be directed at any angle desired.

Without reflector, the Flexible Side Extension lists at \$12.00, with a parabolic reflector the cost is \$17.00.

Mendelsohn also wishes to announce that a Speedgun has been designed for use on the new Rolleicord camera. A special cable release



and bracket adapt the Model E Speedgun to this camera. Because there are still comparatively few new Rolleis available, the installation of the Speedgun on this particular camera will be done at the factory. For further information address the manufacturer at the above address.

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- D. Zion Canyon
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DuPont Defender Products

Several "old timers" have been returned to the Defender line by the DuPont Company in recent months. Five items may now be seen on dealers' shelves and more are in the offing. Most important of the returnees is Veltura warm tone projection paper. Two surfaces are available; DL velvet grain natural white luster in double weight; and EL velvet grain buff luster in double weight. Recommended developers for these improved papers are Defender 55-D or 51-D.

The Apex contact printing papers and Velour Black projection papers in buff surfaces designated EL are also back. Likewise, Defender Adlux film for transparencies and Ivora sensitized white film for miniatures.

Adlux is coated on both sides with Velour Black emulsion on a safety film base, with a

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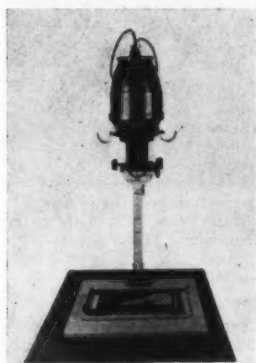
diffusing medium incorporated. It is intended for use with a light behind and is suitable for illuminated signs, displays, lamp shades, and other such uses.

Ivora is a white translucent safety base film, coated with Velour Black emulsion on one side. It produces rich black tones or, by redevelopment, sepia.

Elgeet 3" F:2.9

The Elgeet 3" F:2.9 Cine-Tel lens is claimed by its manufacturer, Elgeet Optical Co., Rochester, N. Y., to be the fastest in its price range. It fits on 8mm. and 16mm. cine cameras with standard "C" mount, and auxiliary adapters are available. \$64.30 including tax.

Veigel-Amatex Enlarger



Illustrated here is the new Veigel-Amatex enlarger, imported from Germany and distributed by Studiophot, 2063 E. 4th St., Cleveland 13. For complete information folder write them.

Completed Polarizing Filters

Polarizing filter kits made by Paramount Products, 67-25 Juno Street, Forest Hills, New



York, may be obtained in mounted form. This will permit those without the time, or inclination, to assemble the kits to obtain one of these useful accessories.

Even mounted, the filters sell for quite a bit less than comparative items. Prices are: Polarizing Filter, Series V, \$3.50; Series VI, \$4.25. They come packed in individual boxes with complete instructions. Write the manufacturer for any further information.

Gevaert Guarantee

All Gevaert "Superchrome" roll film has now been fully guaranteed. This policy offers "satisfaction guaranteed or a new roll free."

If for any reason you are disappointed in the results of your picture-taking, return all the negatives and the empty "Superchrome" carton (with your name and address written on the inside of the carton) to Gevaert, Williamstown, Massachusetts. A new roll of "Superchrome" will be sent you free, together with an instruction folder pointing out the cause of the errors in your pictures and their remedy.

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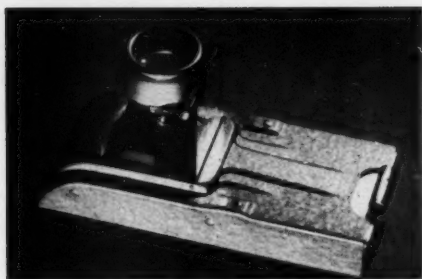
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The Full Synchronomatic-Raptax Shutter with improved built-in synchronization for flash bulbs and electronic high speed flash units is announced by Wollensak Optical Co., Rochester, N. Y. Designed for quick operation, the synchronizer mechanism is cocked simultaneously with the cocking of the shutter, eliminating the usual separate cocking lever. Easy adjustment for synchronization of any type lamp is accomplished by moving the indicator lever until it clicks into place opposite the desired marking on the synchronizer delay scale.

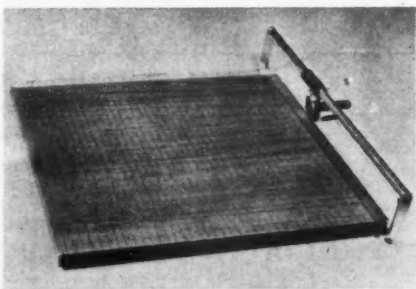
The settings on the synchronizer delay scale are in red and white to correspond respectively with the shutter speed settings marked in red and black. Speeds from Time to 1/50th are in red, speeds from 1/100th to 1/400th are in black. The shutter is equipped with a press-focus lever for quick ground glass focusing.

PRC Pak Viewer

The PRC Pak Viewer is welcomed by color enthusiasts because of its compactness. Only 5 1/4" long and about two inches wide, the viewer holds 10 35mm ready-mount slides. A hinged cover, which locks at right angles to the attractively finished metal case, supports an optically ground lens with adjustable focus. Patented precision mechanism moves the ready mounts into viewing position and then automatically returns them to the protection of the magazine in correct sequence. Manufactured by LaBelle Industries, Inc., Oconomowoc, Wis., the viewer retails at \$4.95.

Nikor Safety Trimmer

A well-guarded cutting wheel takes the place of a shearing blade in the Nikor Safety Trimmer to eliminate for good the dangers of trimming prints. The cutting wheel, housed in a solid bronze slide which travels on a precision



ground steel guide rod, is simply drawn back and forth to trim photos.

The 21" x 21" board is of heavy, lumbercored, mahogany plywood. Distributed by Burleigh Brooks, 120 W. 42nd St., New York 18. \$24.50.

Morton Primar Wide-Angle Lens

The Primar wide-angle lens by Morton Co., 86 S. 6th St., Minneapolis 2, Minn., has several features including 6 1/2mm focal length, aperture from f 2.5 to f 22, and adding four times the normal area to your movies. The Primar which is for all 8mm cameras retails for \$49.95 including tax.

MOVIE NEWS AND RELEASES

PACKED WITH THE ADVENTURE, romance, thrills, and action that go hand-in-hand with American history, **THE KANSAN**, starring Richard Dix, Jane Wyatt, and Albert Dekker, is now



available in 16mm. The eight-reel film is distributed by Commonwealth Pictures Corp., 729 7th Ave., New York 19.

A NEW library has been established to service the needs of medical and surgical men. Called the Medical Research Film Library, it is a division of Sherwood Pictures, 1569 Broadway, Brooklyn 7, New York.

At the present time they announce six medical educational releases for sale to colleges, universities, medical and allied professions. All film material was recently shot in leading New York hospitals by eminent doctors and photographers. They are available in color or black-and-white under the following titles: REPAIR OF A HIATUS HERNIA, 2 reels; REMOVAL OF A PLEURAL TUMOR, 1 reel; PARAVERTEBRAL THORACOPLASTY UNDER LOCAL AND BLOCK ANESTHESIA, 1 reel; EXTRA PERITONEAL CESAREAN SECTION, 1 reel; NORTON TECHNIQUE; HARELIP AND CLEFT PALATE, 1 reel; and RHINOPLASTY, 1 reel.

The Library contemplates releasing one film subject a month, covering all fields of medicine, surgery, and allied fields. They will also purchase any authentic material in this specialized field.

REHABILITATION of the disabled is the theme of RETURN TO ACTION, a British Information Services film. It shows the manner in which disabled men and women, one of the most urgent of all post-war problems, are helped by Disablement Resettlement officers. Their eventual return to skilled and other useful employment by the cooperation of Industrial Rehabilitation Centers, Residential Colleges, and Governmental Training Centers shows what can be accomplished when the matter is at-

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By C. I. Jacobson	
Enlarging	3.50
By C. I. Jacobson	
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By Ansel Adams	
Image Management	3.50
By Nicholas Haz	
Kodachrome & Ektachrome	6.50
By Fred Bond	
The Model	4.00
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1948 Universal Photo Almanac	1.75
Westward Howl	6.95
By Fred Bond	

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tacked with determination. The film runs 2 reels, or 19 minutes.

Another film being offered by the B.I.S. is **HAUSA VILLAGE**. In this release, the life and customs of a typical village of the Hausa people are shown. In ancient times, travelers from the Holy City of Mecca crossed the Sahara Desert into northern Nigeria, bringing with them the teachings of Mohammed. Today, the descendants of these people, the Hausas, number ten million—all of them devout Mohammedans. Many of their customs are primitive, but they apply themselves with so much energy to farming and fishing that they thrive and prosper. The film includes preparations for a wedding ceremony and shows the actual building of a house for the bridal couple. Running time is 22 minutes, or 2 reels.

Either of the above films may be obtained from the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y., or any of their branches.

YOUR WORLD AND MINE is the title of the new integrated series of 36 educational films on world geography designed for elementary grades, produced by Louis de Rochemont Associates, Inc., for United World Films, Inc., 445 Park Ave., New York. The series is divided into three parts: 1) Seven introductory films dealing with how people live at home in all parts of the world; 2) 14 films on how people live and work in the Americas; 3) 15 films depicting physical environments in different parts of the world outside the Americas and how the people deal with them. Louis de Rochemont, the director for this series, is well-known for originating the "March of Time" film series and the motion picture features "Boomerang" and "House on 92nd Street."

Other Notable Releases

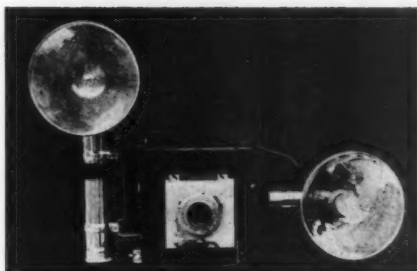
* **TYPE SPEAKS** is a 25-minute, 16mm. sound movie in color, produced by American Type Founders, Elizabeth, N. J., giving a factual, educational and highly entertaining portrayal of type making as performed 500 years ago when the art of printing was first discovered, and by the ATF precision methods of today. The ATF supplies approximately 85% of the world's foundry type. The film stresses the importance of good typography in present day advertising and printed matter. The film may be obtained from the General Sales Department, American Type Founders Sales Corp., 200 Elmore Ave., Elizabeth, N. J.

* Two modern Indians are featured in **INDIAN HUNTERS**, released by Sterling Films, Inc., 61 W. 56th St., New York 1. The film, depicting frontier Indian life as it is today, follows two Indians as they scout for new hunting and fishing grounds for their tribe. Excitement reaches a peak when they encounter a Canadian Black Bear. **INDIAN HUNTERS** is available in 8 and 16mm., silent or sound. The 8mm. is \$5.50 and the 16mm. silent \$8.75. The sound version on 16mm. is \$17.50.

GADGETS, KINKS AND SHORT CUTS

More Light for Flash

Under certain conditions a single flash bulb does not give sufficient light for fast action shots where a high shutter speed is necessary. As almost every serious worker with flash has an extension unit, this can easily be converted to fasten on the camera to provide the additional light required.



Extension units are usually fitted with either some form of spring clamp, or a modified "C" clamp. This clamp may be removed by unscrewing the bolt which fastens it to the base of the unit. An ordinary 1/4-inch bolt is obtained and the head sawed off, leaving only the threads. Two nuts are run down on the threads

and one end of the bolt is screwed into the hole in the extension unit and the nut turned down tightly to hold it in place.

A flat washer is placed on top of the other nut and the bolt turned into the tripod socket of the camera. The washer keeps the nut from marring the camera when it is tightened down. Make certain that the reflector unit lines up with the lens and

does not point to either side or above or below the object which is to be photographed.

A short piece of twin conductor wire with two plain plugs connects the extension unit to the regular flash gun, just as it does when the extension is used in the regular way.

—Walt Woestman.



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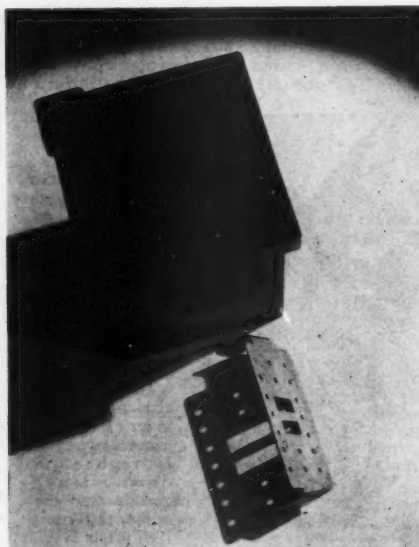
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Increasing Capacity of Film Tank

The capacity of the popular FR Cut-Film-Pack Tank may be increased two-fold with the use of the accessory illustrated. When there are a number of film packs to be developed this accessory eliminates the necessity of drying the tank between the processing of each pack of film. As it is not advisable to load the tank while it is wet, the time-saving factor of being able to develop two-for-one is at once apparent.

The device is simply a platform or separator cut from stainless steel and bent at right angles to fit the center channels of the tank. The film is loaded with the long dimension running horizontal instead of the recommended vertical. Twelve negatives are loaded into the bottom of the tank and the accessory inserted to hold the films in place. Another dozen films are then loaded on top of the separator and the tank retainer bar fitted in place to hold the top layer in position. The developing process is carried out in the usual way from this point.



This accessory will work on all sizes of film from vest pocket up to and including 6.5x9 cm. The model illustrated was made primarily for use in developing 2 1/4 x 3 1/4-inch film packs and 6.5x9 cm. cut film, but by reducing the width of the separator it can be used for vest pocket film.

—Robert Wortham.

Making Your Own Focus

Nelson B. Van Pelt, 1219 East Broadway, Columbia, Mo., finds it quite easy to add press focus to press type cameras. The only supplies needed are a soldering iron and some solder, a $\frac{1}{2}$ " hinge, and a small piece of stiff wire or nail. Here's how it's done.

First solder a $\frac{1}{4}$ " piece of wire or nail to one side of the hinge which is then screwed in place just above the shutter cocking lever, leaving the soldered side free to swing back and forth. A little experimenting before the hinge is screwed to the lens board will show the exact position in which it should be placed. This is done by cocking the shutter and placing the hinge with the soldered side protruding forward in a position to prevent the cocking lever from returning to the uncocked position when the shutter is tripped. Be careful to keep the cocking lever from banging hard against the nail or wire. This would injure the shutter when tripped. After focusing, the hinge is moved back against the lens board, allowing the cocking lever to return to the uncocked position. Of course, the shutter must be cocked again before shooting the picture.

Range Finder Chart

By cutting out words of various sizes and pasting them on cardboard, a focusing chart, such as illustrated, can be helpful to those who use a reflex camera with ground glass focusing. There are times when one cannot be positive that the image is critically sharp, especially when viewing spherical objects or articles that do not have a specific point of interest. The chart, similar to those used by opticians, should be made up in various forms, but should contain words of different sizes for use at different distances. The chart can be used for range finder focusing as well.



—P. S. McGovern.

A Handy Filter Chart

Here's a handy filter chart suggested by John H. Clem, 640 East Platte Ave., Colorado Springs, Colo., that can be clipped and attached to your camera for ever-ready use.

Color of Subject	To Render Lighter	To Render Darker
Yellow	Yellow	Blue
Green	Green	Red or Blue
Blue	Blue	Yellow, Red or Green
Orange	Orange or Light Red	Blue or Green
Red	Red	Blue or Green

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CAMERA CLUB NEWS AND IDEAS

LEICA PHOTOGRAPHY

The first issue of *Leica Photography* since September 1939, was published by E. Leitz, Inc., at 304 Hudson Street, New York 13, N. Y., on March 21, and is now ready for distribution.

Leica Photography has been re-issued in a format similar to the popular pre-war editions of the magazine. Printed on 100 lb. coated top quality paper, the first number has a four-color cover, and twenty pages of interesting articles and "tips."

The magazine will be published as a quarterly, at 25¢ a copy, \$1 a year in the U.S.A., \$2 a year to owners or non-owners elsewhere; it will be sent to all registered *Leica Camera* owners, free of charge. At some later date, *Leica Photography* may again be issued on a monthly basis, at which time there will be a proportionate increase in the subscription rates; the cost of the single copy will remain the same.

ONE LITTLE THING. George Tames, Washington photographer for the *New York Times Magazine*, has always been a level-headed, alert, and conscientious man. No matter how tough the assignment, he remained unruffled and did his work well. But something must have happened this time. It seems that not long ago George was asked by a prominent Washington personality to instruct his daughter in the use of a new Speed Graphic. Pleased at the honor, George went into great detail explaining the mechanism, how to trip the shutter, how and when to use the cable release, how to adjust the focusing mechanism, how to determine exposures, etc. . .

At last Margaret was ready to try it on her own. While she went out to make a few shots, George relaxed and congratulated himself. Then she came back—with nothing but blanks. George had forgotten to tell the President's daughter to remove the slide!

—ASMP "Newsletter."

"Who's new at the Zoo?" The **NATURE CAMERA CLUB** of Chicago and co-sponsor The Chicago Zoological Park announce their second International Zoo Photography Competition for prints or slides taken in any zoo in the world. There's no entry fee but you will need an entry form from Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill. The deadline for six prints or slides is Sept. 15; selected pictures on exhibit at the Brookfield Zoo, Oct. 3-31. Prizes up to \$100 awarded in each division.

QUOTE OF THE MONTH, by friend Jack Cannon, is lifted bodily from CALIFORNIA CAMERA CLUB'S newsy *View Finder*. Yep, this is the same Jack Cannon who was worried about long skirts and cheesecake some weeks ago. But let Jack tell you what cooks in San Francisco color-slide circles.

The 'forty-five' automatic pistol, the high-powered motor car, as well as the Selective Service Draft are all well-known equalizers. Men (and women) are cut down to a common level when these forces go to work. The Camera Club of today is finding another great 'Equalizer' in its Color Slide Competitions. A few of the boys — while milling over current events — came up with these findings re: the B&W Contest and the Tourney de Chromo:

1) Billboard size paper loses its advantage. For arguments sake all the projected prints are the same size. Scream No. 1 of B&W contests is out.

2) The judge is in the 'best spot' for all entries. In fact everyone in the usual Club meeting place gets a first class peek at the slides on the screen. No more cussing the lights in the room . . . or the PSA type lightbox, if such is used or misused. All other lights being out, reflection problems for glossies, etc., are gone.

3) The paper surface problem. At least the Eminent Guest of the Evening will have no occasion to use the oldie. "I'd like it fine on glossy" (or, "double ruff doormat texture" if from a town east of Ohio.) The beaded screen, or what have you, cuts 'em all to a size.

4) Negative size, blowup bugaboos, fine grain, Sol Soybean's Supersoup, etc., etc., etc., all are relegated to the Limbo of the Other Day Excuses. A little skillful fudging is practiced (legimately of course) by the split 120 boys or the small size cut film contingent—but in the main the 35 and Bantam crowd are pretty much all in the same awkward squad.

5) . . . and darkroom work. Aside from the fact that you CAN do it if you must, the overwhelming majority still get it done with the licking of a stamp. No more pointing the stainless steel monument to Amateur Photography the Joe Blow has seen fit to invest in. No more blaming a complete flop in competition on the lack of an electronic tube-bedecked timer. Or a bridge-truss-braced enlarger. Or hot and cold easels, etc. Or a darkroom even—tho' it may be the legendary "Dixie Cup under a rug."

Yes sir, it's little wonder that Camera Clubs all over the circuit report fantastic gains in their Color Divisions. Anyway you look at it—it comes down to this: it's all up to the "seeing the arrangement," the "feeling" for a picture. After that, we're all equal—once the film is in the hands of the Post Office and the processor. Some people call it lazy man's photography, but an awful lotta folks call it fen. And . . . what we started out to say . . . everyone gets a break in the payoff.

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SLIDE SUPPLY SERVICE

Percy W. Harris, F.R.P.S., newly elected president of the ROYAL PHOTOGRAPHIC SOCIETY of Great Britain was a most welcome guest in the United States during May. He addressed photographic groups in New York, Rochester, Binghamton and Chicago.

Award annually of a PSA Progress Medal for outstanding contribution to the progress of photography or an allied subject has been established by the PHOTOGRAPHIC SOCIETY OF AMERICA.

Nominations for the award may be made by any member of the Society to PSA Headquarters or to the Progress Medal Committee.

PSA President Charles B. Phelps, Jr., of 1034 Bishop Road, Grosse Pointe, Michigan, has appointed the following as members of the first Progress Medal Committee to select the 1948 recipient:

Joseph M. Bing, of 10 West 33rd St., New York; E. C. Crossett, of 210 South Orange Grove Ave., Pasadena, Calif.; Frank R. Fraprie, of 353 Newbury St., Boston, Mass.; C. B. Neblette, of 48 Colonial Rd., Rochester, N. Y., and Fred P. Peel, of 1638 Jaeger, Louisville, Ky.

The medal is a specially designed disc of bronze, three inches in diameter, with suitable case. Suggestion for establishing the medal was made by Mr. Bing as President of the OVAL TABLE SOCIETY, which made also an initial contribution of \$100 to the PSA Progress Medal Fund.

For all you guys who can't leave well enough alone, Morgan Camera Shop, 6262 Sunset Blvd., Hollywood 28, Calif., has a set of six small jeweler's screw drivers. Each is a different color representing a different size so they're easy to select if you're not color blind. The set of six sells for \$2.95.

With Philadelphia the Mecca for the 1948 Presidential Pilgrimage by Republicans, Democrats—and even the 3rd Party, a multitude of camera enthusiasts have travel plans. The PHOTOGRAPHIC GROUP OF PHILADELPHIA extends a cordial invitation to all visitors and delegates to drop in at the Club at 13 South 21st Street, any Tuesday evening.

Photographic Group have the answer to every amateur's prayer. They have compiled a list of "photogenic" Baedeker of "What & Where To Shoot In and Around Philadelphia." This exciting list tells of the unusual as well as the usual tourist spots for photo bugs. Every member has divulged his secret haunt for Salon material—all this has been cross-checked and listed alphabetically from Betsy Ross' House to the Wissahickon—and last but not least they tell you where they are located and how to get there from City Hall.

This is indeed a most ambitious venture and a first in Photographic brotherhood. It is available upon request by writing to Miss Ruth M. Wotiz, Secretary, 1128 - 32 Lincoln-Liberty Building.



SATURDAY ON THE FARM

Amateur camera fans in the Tidewater section of Virginia had a field day during the Amateur Photography Contest promoted by Station WLOW, Norfolk, Va. Co-sponsors of the contest were: Acme-Lite Co., Heiland Research Corp., Sterling-Howard and Universal Camera Corp.

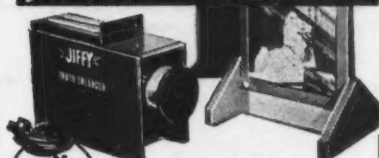
Since the contest was specifically for amateurs, and for the best amateur photograph of 1947 taken in Tidewater, the judges made their selection on the basis of originality of subject matter. First prize, a Universal Bucancer 35mm camera, went to "Saturday on the Farm" taken with Kodak 130 on Verichrome by Mrs. James H. Parkerson.

Congratulations to the UNIVERSITY OF CALIFORNIA PHOTOGRAPHY CLUB on its second birthday and particularly for the terrific 8-page illustrated bulletin which reflects the spirit and enthusiasm of these young photographers.

From morning to night Judge Harry J. Neubarth of San Francisco's traffic court listens to the mallarkey you and I scheme up to beat the bite that inevitably follows finding one of those pink slips on the windshield. But here's an alibi that really sent him into a double take. Seems a fugitive from a fairy tale parked his car in an illegal area because the other side of the street—where parking was okay—was sunny. Reason: he had unexposed film in the car. "The sun might spoil it."

P.S. Don't try it—it didn't work!

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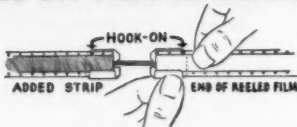
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BOOK REVIEWS

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MAKING YOUR PICTURES INTERESTING

By Earl Theisen

Ziff-Davis, \$95

The latest in the Little Technical Library series, this is a book which will interest any photographer attempting to pack more reader appeal into his pictures, and it will be particularly helpful to those whose chief ambition is future publication. As photo-reporter for *Look* magazine, Theisen has long struggled with this problem of "impact," and thus what he has learned is of importance to all, beginner and professional alike.

The writer first defines his subject as "that quality of a photograph which stops the reader, that makes the photograph impelling and vital." He then goes on to demonstrate how it may be gained, not only through perfection of technique, but also through a thorough understanding of human nature, reader and subject alike.

En route Theisen drops off sufficient hints on picture taking to fill another volume. He spends an entire chapter on the psychology of handling people and another on posing them. His tips on getting naturalness in lighting and on capturing picture action are excellent, and the section in which he explains the functions of the various camera angles and their effect on the reader is one of the finest things in his book. There are also chapters on shooting the picture story, travel, fashion, and leg art.

The more than one hundred illustrations by the writer emphasize the impression that Theisen knows of what he speaks. Almost every one of them has the kind of "impact" and "motivation" which is the main subject of this attractive little volume.

PHOTO-TRICKS

By Edwin Smith

Pitman, \$3

This is a complete discussion of the various trick processes often used in photography to achieve the effect of novelty, deception, or fantasy. Distortion, ghost and double images, photomontage, reticulation, solarization, photographs, shadowgrams, and partial reduction are just a few of the techniques explained and analyzed. Tricks with mirrors, tones, screens, transparencies, special surfaces, and the table

top are also included, and each is well illustrated by an accompanying photograph and occasional diagram.

The instructions are clear and detailed, and the author is careful to explain not only how the techniques are applied but also what types of negatives or subject matter are appropriate to them. And whether the reader intends to take seriously the kind of work that is described here or not, an acquaintance with just a few of the processes the writer outlines would increase immeasurably his appreciation of the potentialities and flexibility of his photographic medium.

COLOURING, TINTING, AND TONING PHOTOGRAPHS

By Charles W. Walley
Fountain Press, \$2.25

There are among us certain purists, including some of our finest photographers, who regard the practices described in this book with somewhat the same feeling of horror with which the expert horseman eyes the tenderfoot who grabs onto the horn of the saddle. However, the rest of us, probably the majority, have come to recognize the ability of some of the coloring processes to enhance the beauty and effectiveness of our work, and are thus potentially interested in a work such as this.

The volume is divided, very logically, into two sections. The first describes and explains the hand processes such as water and oil color, pastel, crayon, stains, dyes, and the colourtone and flexichrome processes. The discussion of each method is clear and adequate, and there is a very helpful introductory section which explains the relationship and blending of the primary, secondary, and tertiary colors.

The second section, dealing with toning, will perhaps interest most readers. But, unfortunately, it is this part which is the most disappointing. Although all three methods of toning are discussed—warm tone by development, chemical toning, and selective toning—the explanatory material and even some of the directions for mixing the various formulas given are quite sketchy, so that the novice is doomed for disappointment if, in some cases, he is guided only by the writer's instructions.

MY WAY WITH THE MINIATURE

By Lancelot Vining
Pitman, \$3.75

Perhaps because it is off the beaten track of photographic books, this is one of the most enjoyable things on the subject which I have read in a long time. The author, a well known English press photographer, is that rarity among newspaper cameramen, one who after long experimentation with all other types including the customary press camera has nevertheless returned to the miniature for the major portion of his professional work.

In the beginning Vining gives his reasons for preferring the miniature. First, there is its flexibility with its many lenses. Second is its

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portability. Third is its speed under all conditions. And he lists many more. Although he is not dogmatic on the subject and is not trying to convert anyone back to the 35mm, he feels that the miniature has become comparatively neglected in our day for two reasons. First, it is more complicated than the average camera and requires a longer apprenticeship to master, a fact which a great number of amateurs in the thirties did not recognize. And second, most so-called miniatures on the market today are not really miniatures in the real sense but merely small-sized box-cameras without the interchangeable lenses, the range finder, and other refinements which this versatile instrument possesses.

Having explained his position, the author then outlines his technique, explaining the equipment he uses to supplement his camera and the darkroom processes which he favors for best results. This, of course, in one of the finest parts of the book, and undoubtedly the most valuable to the owner of a Leica or Contax who can profit immensely from many of his tips.

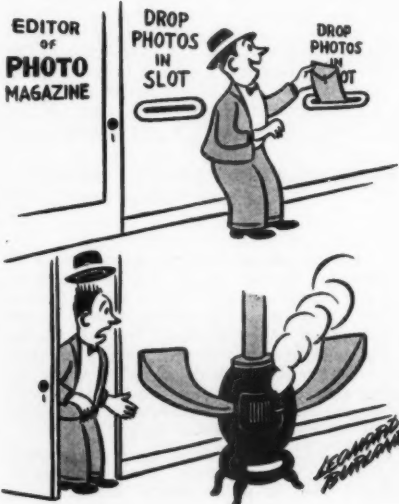
Actually, however, it is the remainder of the volume which is most interesting. It is a kind of autobiography depicting his experiences in and about Fleet Street. Vining tells of various problems that he has had to face as a photo-reporter and shows how he licked them, and in the process the reader learns much. The text in this section is built largely around the illustrations, and the quality of both is high.

If he does nothing else with his book, Vining proves that one can write a highly instructive book in photography and at the same time remain interesting as author and person. For the photographic amateur he makes learning painless, no mean task in any game.

EDITOR
OF
**PHOTO
MAGAZINE**

DROP
PHOTOS
IN
SLOT

DROP
PHOTOS
IN
SLOT



The Last Word

(Continued from page 12)

by Walt Woestman in the April issue drew enough mail from technically-minded readers to load an elephant. Mr. Woestman answered as many requests for detailed information on special problems as he could manage—but finally had to call for help. The Associated Surplus Co., is one of the West Coast outlets for GSAP cameras and has kindly offered to chew on whatever conversion problems MINICAM readers are confronted with. Queries should be addressed to The Associated Surplus Co., 10838 Ventura Blvd., N. Hollywood, Calif.—Ed.

Group Photography

Sirs:

I have just looked over proof prints of my attempts to do a school year book.

I remember the arrival of each class of kids, in jubilant anarchy of release from their classrooms. The tender herding, lest one arouse a contagious hatred. The avoidance of allowing the compulsive teacher's voice to assist. The kidding and laying down of the usual admonitions which are not to be handed out in the voice of doom. Nor yet too meekly to be heard.

"Please look at the lens. Look with noses and ears also."

Billy, are you mad at me? You wouldn't want to look like that, would you?

I don't know your name, front row, second from the left—Have you got a flea?

How come Helen is always next to John? Michael, your neck is hiding.

You, on the end, too many teeth, and relax your forehead.

This exposure will be $\frac{1}{2}$ second, so if anyone jiggles, the negative will be spoiled (in reality it's $\frac{1}{5}$ second).

One tries to avoid columns of heads, monotony of spacing, monotony of anything. One races time; prolonged fussing stirs up trouble.

Then one looks over the proofs. Perhaps two shots of each group. There are kids who have—

Gotten behind other kids.

Stupid grins full of teeth.

Eyes on the ground or in some other undesirable direction.

Heads turned the wrong way.

Bored expressions.

Ugly sitting or standing.

Stupid hand disposal.

Sonanibulistic looks.

Frowns of self-importance, etc.

How is one going to avoid all these things at the time of pushing the trigger? With the utmost care, with quickly roving eye one must choose to shoot that overall best moment, such as it is. If one concentrated on each detail, in

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the best natured way in the world, boredom would descend over the majority of faces.

I prefer 8 x 10 negative size in such work. I like overcast days best, for better modeling. I use fast pan film and K2 filter as general complexion safeguard.

The usual light directions preferable for individual natural light portraiture are used. If bright sunlight must be used never turn faces directly toward the sun. Synchronized flash helps the shadows in bright sun lighting. That shade is preferable to sunlight, although a predominant direction of light is better for modeling. This is best obtained in the unobstructed sunlight of overcast days. An even, and at the same time, desirable direction of artificial light is difficult and should be avoided if possible.

Exposures over 1/2 second become dangerous. Shoot several negatives if exposures are that long. Depth of field becomes inadequate with diaphragm settings larger than F:16 except with small cameras. I don't like small negative sizes for group pictures.

Originality, variation, and simplicity of backgrounds are important. In small groups originality in the spacing and design becomes more possible.

I try to place the front row first, or the key individuals. Then build up the rest until the back subjects are placed. I have yet to see any group spontaneously arrange themselves successfully. And there is little one can do, except the usual football squad rigmarole. Groups are possibly the least gratifying of all types of photography. One's fine sense of either detail pattern or expression are helplessly lost.

About the only worthy faculties applicable to such work are whatever sense of good nature and sympathy one may employ.

Palos Verdes, Calif. CEDRIC WRIGHT

Sirs:

Mr. Sprungman's article *Bird In Hand* in the March issue reminded me of a series of mocking bird shots I once made. The mocking birds had built their nest in a cypress shrub at



the front corner of our house in such a position that by making an opening in the branches with a broom handle, I could watch them from our front window. The pictures were made with a Rolleiflex camera placed about 8" from the nest and fitted with a portrait lens. A flash synchronizer was controlled from inside the house. A No. 1 photoflood was also used 2' above the nest because I had disturbed only enough foliage to get the camera into position.

After setting up the camera I stayed away for a while to let the parent birds get used to it. Both birds investigated the camera from a distance at first, then landed on the camera and looked it over thoroughly. After they had finished, I went out and set the shutter and waited until one of them returned to the nest. That was the first of a whole series of shots, one of which is included here. Incidentally, each time I went out to transport the film I was dive bombed by at least one of the birds—making it necessary to wear a hat.

Santa Monica, Calif.

HAROLD PAPE.

Something About A Ford

Sirs:

If Miss Ford who appeared in the Last Word column of the May issue can be separated from George Boardman, she can have a steady job with my professional studio models anytime she wants it.

Anthony, Kan.

J. R. MELOAN

Sirs:

Is it possible to secure an 8 x 10 photo of Miss Ford who appeared on page 8 of the May issue?

Pittsburgh, Pa.

A. G. SCHIFFHAUER

Sirs:

I'm a newcomer to photography and found "How To Improve Your Snapshots" a wonderful help. Every amateur photographer should have a copy of it to start him on the right path. What I want to ask you, though, is this: How can I get an autographed copy of the picture of Miss Ford that you printed on page 8 in May?

Carle Place, L. I.

SAMUEL WICKEY

• Copies of the Ford picture are available at \$5 each from G. Boardman, 8165 Santa Monica Blvd., Hollywood 46, Calif.—Ed.

Don't Burn Them — Send Them

Sirs:

I have more or less set myself up as a one-man committee to help the American Woman's Volunteer Service obtain photographic magazines for G. I.'s in various hospitals throughout the country. All types and ages of photo-mags will be gladly accepted, especially the more technical ones now off the market, such as *Photo-Technique*, *Better Photography*, etc. These magazines will serve a purpose with fellows who really deserve them, but since the expense of delivering them will be mine, I'd appreciate receiving them by express prepaid.

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JAMES WELGOS,
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Self Portrait

I thought the enclosed shot might amuse
fellow MINICAM readers. It's a self-portrait of
a guy who: 1. Shared rations with Yank para-
troopers at Nijmegen, Holland, in '44; 2. Gasp
for breath when he reads MINICAM advertise-
ments; 3. Wonders what he'd do if let loose
among the advertisers with \$200; 4. Uses a
Rolleicord—and does more hunting for film
than for subjects.

Cheltenham, Eng.

W. R. BAWDEN.



London Calling

Sirs:

I recently came across a copy of MINICAM
and was amazed with its real value to amateur
photographers. Our own photographic maga-
zines cannot compare in wealth of information.
I particularly liked *Glamour Made To Order*
by Wm. Harrison, and I wonder if any Ameri-
can readers would care to swap their old copies
of MINICAM for English magazines?

143 Goldhurst Terrace
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London N. W. 6

Showa Kogaku

Sirs:

My son sent me a camera from Japan. The
camera itself is marked *Showa Kogaku*, but it
is in a case marked *Zeiss Ikon*. It is precision
made throughout, with a Webster lens and
F stops from 3.5 to 22. The lens is marked
Anastigmat, and ranges from 1 to 1/200 sec.

Can you tell me anything about this camera?
Is it the same as a *Zeiss Ikon*? Do you know
anything about Webster lenses, and can you
give me any idea what such a camera is worth
in practically new condition?

Bedford, Ind.

HOMER E. LEE

• We aren't familiar with this camera. Can
any reader answer Mr. Lee's questions?—Ed.

SKYLINE WILDERNESS

(Continued from page 50)

focal length lens will the picture have sufficient depth and sharpness.

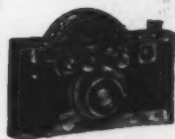
A $3\frac{1}{2}$ or $3\frac{3}{8}$ -inch lens is ideal for scenic shots framed, perhaps, with the head of a horse or a mountain oak. And for the photographer on horseback—unable to back away from the edge of a sheer mountain trail—it is essential.

Bulbs. When the chief means of locomotion is a horse—or human legs—the fewer flash bulbs carried the better. Carrying only clear bulbs will be a help, and can be feasible, even if shooting color as well as black and white. The trick is to take along a blue plastic or gelatin shield to cover the flash reflector when shooting color. It will convert a clear bulb into a light that is balanced well enough for a fill-in. Unless the shield is designed specifically for that purpose, it probably is not accurate enough for use as a main light. (See Plastic Safety Shields, MINICAM, June, 1948.—Ed.)

Clear bulbs are also good for "effect shots"—for example, a campfire in the moonlight. Daylight-type film, shot just as the sun goes down, and clear bulbs create a warm effect of firelight.

Filters. Possibly the most important thing to remember about shooting in the Park is the altitude—from 7,500 to 12,000 feet. Color shot at this altitude tends to be bluish and cold. (See "Outdoor Color Photography," MINICAM, June, 1948 —Ed.) In shooting Ektachrome, a haze filter—or even as much as a CC-15 filter—will absorb enough ultra violet light to make the transparency warm. And—if you have it—a Harrison color meter and set of filters would not be a nuisance.

Film. In addition to regular pan or ortho film, some infra-red film is well worth taking along. Aspen trees which have lost their leaves, make a dramatic picture in infra-red. And for the man who climbs the trail to the Twin Sisters



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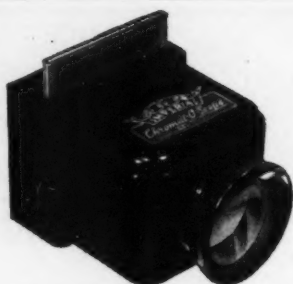
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Fire Lookout, the chance of getting a shot of Cheyenne Wyoming, of Pike's Peak—about 100 miles away—will be greatly favored by infra-red.

Infra-red film, of course, blackens the sky, brings out obscure clouds in sharp contrast, and registers deciduous leaves much lighter. This gives a highly dramatic picture.

Miscellaneous Equipment. If he has a birthday coming up, the Park-bound photographer would do well to hint for a saddle bag. A graphic-type camera plus eight holders fits nicely into a saddle bag, which is easy to carry a-horse. A reflector-cover is also important on a mountain trail, where an unexpected flash of sunlight could hit the uncovered reflector, scare a "spooky" horse and tumble the photographer from his mount.

Take plenty of holders. Only a few of the lodges have closets sufficiently light-tight for mid-day loading (even helped out with a heavy blanket) although they are adequate in the evening.

Or consider a film pack for black and white. Twelve sheets take up no more space than a holder with two—and on



"One step more and you WILL be out of focus."



Ray Manley—Western Ways

GROUP gathers at Moraine Park Museum for a photography caravan to "skyline wilderness."

a pack trip that is important.

A tripod, which is a cumbersome thing to carry, is worth the bother for the rigidity required both for telephoto shots and scenic shots of long exposure.

As for shooting suggestions: Watch out for negatives that are too contrasty. With the deep shadows from timber and the brilliant sun and clear air, too many pictures turn out to be all black and white. The trick of over-exposing and underdeveloping will help correct this condition.

Take advantage of back and side lighting. Unlike pine, aspen lets plenty of light through for effective back-lit shots. Streams and waterfalls are made more exciting (in both black and white and color) with good back-lighting.

In shooting waterfalls, another camera technique may be employed with telling and realistic effect. Determine the exposure and "split" it into a half-dozen multiple exposures, or as many as you want to fool with. (If the exposure is, say, 1/100 at f.16, shoot, on the same film, five exposures of 1/500 at F:16.) This stops the cascade of water at various places in its descent and the resulting picture shows the rippling waterfall very much like "the real thing."

Be sure to keep a weather eye peeled for clouds. There will be several days when the weather is not picture-weather. But the clouds build up slowly before a storm, and if the photographer has his

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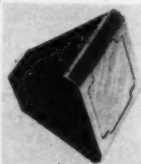
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Each entry must be properly identified with the contestant's name and address, securely wrapped, and accompanied by return postage. Address all entries to: Cover Contest, Minicam Photography, 22 East 12th Street, Cincinnati 10, Ohio. All submissions must be postmarked no later than September 16th, 1948.

All color shots will be returned whether they are accepted for publication or not. The editors plan to purchase color material for use inside the magazine. One hundred dollars will be awarded to each cover winner; Honorable Mention awards—subscriptions to Minicam—will also be given. Look for the winners' names in the December issue.

Photo Historian

(Continued from page 72)

attract patrons. Both of these signs will be commentaries on the times.

On your way to work or to any appointment allow yourself an extra ten minutes traveling time. Then when you see a tempting subject (and soon you'll see them all around you) you'll have a chance to stop for pictures. Also keep an assignment book in which to jot down dates on future events, plans for picture stories, and so on. With it you can lend purpose, for example, to that interminable Sunday afternoon drive.

Number each print and file its negative correspondingly. As time passes and your journal increases in volume, it will also increase in actual monetary value. Having become the community photo-historian, the Atget of your own home-town, an ever increasing circle will take an interest in your work. When the local paper wants a picture of the Baker Block before the big fire, it may be that only you will have it. When the bank wants a window display on the town's anniversary, you may be the one to supply it.

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A Flick of the Flint

(Continued from page 61)

other objects almost as clearly as though the lights were on. At this moment the idea of experimenting with a new light source was born.

First I hung a black background on the wall and draped the excess material over a table top. The statuette shown in the illustrations was placed on the table about 12 inches in front of the background.

My Rolleiflex was mounted on a tripod, and by placing a plus two Proxar lens (a supplementary "close-up" or "portrait" lens which is available for a few dollars from most photo dealers) over the regular lens, I was able to work within thirteen inches of the subject—thus obtaining a large image on the ground glass.

After focusing sharply, I placed a home-made tinfoil reflector 12" long by 8" wide on top of the camera to reflect as much light toward the subject as possible. Since the flash of the flint was to provide all the illumination, a piece of adhesive tape was stuck to the wick to keep it from igniting.

As a first experiment, I tried setting the shutter for a time exposure with a diaphragm opening of F:8. With the room lights out, the cigarette lighter was held

THIS SET-UP provided a series of printable negatives which received exposures ranging from 8 flashes at F:8 to 25 flashes at F:11.



in front of the tinfoil reflector and flashed four times just above and behind the lens. Then the flint was flashed twice on either side of the camera—but still in front of the reflector.

This was the beginning of a number of experiments in which the number of lighter flashes, diaphragm openings, and the degrees of hardness in printing paper varied considerably. In each instance, however, the procedure was the same—opening the shutter to “Time,” flashes from the center, flashes from either side, closing the shutter, and development of the negative.

The large splash of white on the shoulder and the white streaks on the face are caused by the flying sparks from the flint. A few sparks fly out four or five inches from the lighter, placing them much closer to the subject than others. The fact that my subject was a piece of porcelain with a highly reflective, glazed surface, accounts for these spots registering as over-exposed areas. On a live model, the reflections would not be so pronounced—hence a live subject is my next lighter-illumination project for an evening of fun.

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(Continued from page 31)

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Naturally most carnivals, expositions, and fairs offer possibilities for all sorts of incidental pictures. You'll find livestock displays, statuary, interesting buildings, sporting endeavors and perhaps aquatic events, for instance. All are legitimate subjects by themselves, but unless you're especially interested in them they won't offer the scope for good pictures that people having fun do. That's the big carnival specialty . . . human interest and humor.



LOST AND FOUND

BYRON—HARAL

The Pesky Proxar

(Continued from page 36)

ately. It was made at "round-faced 15," when I wanted to picture her as she might look—and does!—two years later. Over the Proxar I placed a Duto diffusion lens, and arranged my lights to show a slight hollow in the right cheek. Posing was also arranged to lengthen the nose line slightly, and, of course, the Proxar satisfactorily exaggerated this facial alteration.

Illustration No. 3 shows my daughter's Pekingese, a tough little hero who died fighting a porcupine last summer. Because of his small size, I concentrated focus on his face and used my strongest, No. 3, close-up supplementaries—knowing his busy mane would hide distortion in the rest of his body. It was not even necessary to stop down beyond F:5.6 because his face, mane and forepaws were in almost the same plane.

Speaking of stopping down, it is seldom satisfactory to use supplementary close-up



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FIG. 4



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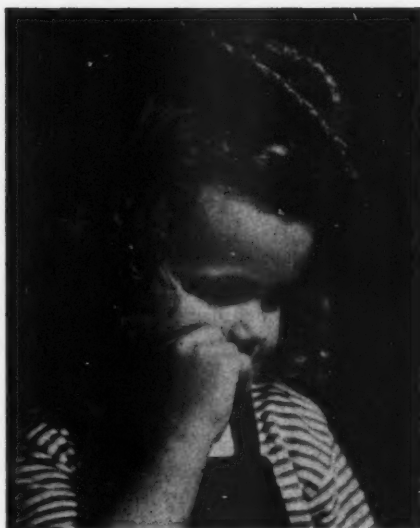


FIG. 5

lenses at the maximum aperture of your camera objective. As you approach closer and closer to your subject, even with your camera objective alone, depth of field becomes more and more shallow, and this shallowness becomes more noticeable when the close-up supplementary is added.

To illustrate—my camera, focused at 36 inches, gives reasonably satisfactory sharpness from 34 inches to 41 inches with the lens fully open to F:3.5. But with even my weakest supplementary lens added, this depth of field is decreased by at least two inches. So except in the case of copying from a flat surface—or in photographing details in almost the same plane, as in Illustration No. 3—it is always wise to stop down to F:8, or if necessary even to a smaller aperture.

For evidence of this need, look at Illustration No. 4. To photograph these apples and ears of corn and render detail pleasingly sharp, I reduced the diaphragm aperture to F:16 and gave 5 seconds exposure. Then, to guard against unwanted distortion, I made the picture from above at about a 45-degree angle. A lower camera angle would have rendered the ears

of corn very big at the near end, and unnaturally small at the other.

Illustration No. 5 is one of a series—all made at about 3 feet distance with the No. 1 Proxar lenses. Distortion occurred in only two of the twelve exposures, when the youngster's elbow protruded too near the camera lens. The pretty little sitter is the niece of one of John Robert Powers' most famous models—and am I nudging Father Time to hurry along *her* growing-up!

Illustration No. 6 is the type of photo which calls for Proxars of maximum strength. For this I used No. 3 close-up supplementaries at about 8 inches distance. It has two of the faults of Proxar pictures—distortion and rapid falling off of focus—yet it does show the bee on the flower clearly. Since making this one, I've done virtually the same picture in color with far better results—yes, luckily, not getting stung even the second time!

But even if the bee had landed squarely on my proboscis, I'd be happy, because I've proved to my own satisfaction that

the pesky and perverse Proxar *can* be tamed—if photographers will only use it with patience and good judgment.

FIG. 6



CLASSIFIED ADVERTISING

MINICAM PHOTOGRAPHY has 111,963 net paid monthly circulation, including manufacturers, jobbers and dealers in the photographic industry, as well as well-known photographers, instructors and classes in photography, advanced amateurs, beginners and Technical Libraries of EVERY Army Air Base in America. These 111,963 readers are an influential market. Want Ads: 15 cents per word including name and address. Zone number free. Minimum 10 words, payable in advance. All ads restricted to agate type. Forms close June 10 for August, 1948 issue.

WANTED TO BUY

SEND US your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates for photo equipment. "Cleveland's Camera Supermarket." Rothbart and Reitman, 1900 E. 9th St., Cleveland, Ohio.

URGENTLY needed: Leica, Contax, Rolleiflex, Rolifilm, Reflex, Moire Cameras. Projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N. Y.

GRAFLEX photocolor 35mm magazines. Quote price. McClary, 3539 Beechwood Ave., Lynwood, California.

CAMERAS—PHOTO SUPPLIES—EQUIPMENT

BUY DIRECT! Cameras, Equipment. Save Dealer's Profit! New Directory 25c. "Camera," 126-A Lexington Ave., New York 16.

2-2 SLIDE Mounts. Attractive assorted openings: circles, triangle, ovals, square (Robot) Dozen 25c; 36, 60c. Gemounts, Dept. M, 5817 Sheridan, Detroit 13, Michigan.

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SUPER IKONTA B, F3.5 Tessar. Compur Rapid, Heiland Gun, ER Case. Gadget Bag, Hood, Filters, \$199.50; 3/4x5 1/4 Speed Graphic, 6 1/4" F6.3 B&L Zeiss Tessar, Compound, 3 holders. FPA, case, \$92.50; Contaflex, F2 Sonnar, \$295.00; F1.5, \$369.50; Super Ikonta A Special, F3.5 Tessar, Heiland Gun, ER Case, \$149.50; 6.5x9 Bee-Bee, F2.9 Meyer, Compur, 3 holders, FPA, case, \$119.50; Weltur, W 120, Coupled Rangefinder, F2.8 Tessar, Compur Rapid, \$139.50; Primarflex, F3.5 Tessar, Case, \$179.50; Stereo Realist, New, \$162.50; 45x107 Contessa Nettel Focal Plane Stereo, F4.5 Tessara, 6 holders, case, \$69.50; Korelle I, F2.8 Tessar, case, \$144.50; Pilot Folding Reflex, F2 Zeiss Biotar, Compur, \$129.50. Wells-Smith Camera Co. 15 E. Washington, Chicago 2, Ill.

4x5 Type B Kodachrome Jan., 1948. \$3.50. 750 T12 projection bulbs 3 for \$8.95; 300 T10 \$1.50 ea.; used 400 ft. 16mm cans 6 for \$1.25; used 1200 ft. 16mm reels 6 for \$2.50; 100 ft. 16mm negative Super XX processing not included \$1.00; Arkay Zephyr 4x5 printers \$8.00. Free bargain list and Miami Tourist Guide Book. Jackson's Camera Store, 60 W. Flagler St., Miami, Fla.

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FREE DISCOUNT CATALOG. Flatbush Camera Center, 66 Westminister Rd., Brooklyn, N. Y.

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NEW UNIVERSE Pressman, \$39.90. 5x7 Printer, \$10.50, 8x10 \$17.40. Reducing Backs, Skytower, Box 210-C, Chicago, Ill.

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ART FILM LISTS GALORE! 10c, no more! B&C Film Service, 561 Michigan, Detroit 26, Michigan.

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★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
July 3	★Fourth Salt Lake International Color Slide Exhibit.	Dr. C. E. Barrett, Salon Chairman, Box 246, Salt Lake City, Utah.	4	\$1.00	State Capitol, Salt Lake City, Utah, July 16-24
July 15	★Tenth International Salon of Muncie Camera Club.	Clifford E. Reese, Salon Chairman, Muncie Camera Club, R. R. 3, Box 380, Muncie, Ind.	4	\$1.00	Delaware County Fair, Muncie, Ind., Aug. 1-6
July 17	Falmouth Camera Club's Fourth International Exhibition.	C. E. Brooking, Secretary, "Cots-wold," Trescobeags Road, Falmouth, Cornwall, England.	4	\$1.00	Y.M.C.A., Bank House, Falmouth, Cornwall, England, Aug. 4-14
July 24	Royal Photographic Society's 93rd Annual Exhibition.	Secretary, The Royal Photographic Society, 16 Princes Gate, London, S. W. 7.	4 prints and/or color slides	None	16 Princes Gate, London, Sept. 9-Oct. 30
July 28 (Pictorial) August 7 (Color)	★Ninth Annual North American Salon of Photography.	Grant Duggins, State Agricultural Society, P. O. Box 2036, Sacramento 9, Calif.	4 prints and/or slides	\$1.00 each section	Fine Arts Bldg., California State Fair, Sacramento, Calif., Sept. 2-12
August 2	★Illinois State Fair International Salon of Photography.	George L. Cashman, Director of Photography, 315 E. Monroe St., Springfield, Ill.	4	\$1.00	Exposition Bldg., Illinois State Fair, Springfield, Ill., Aug. 13-22
August 4	Thirty-ninth Annual International Exhibition of London Salon of Photography.	The Hon. Secretary, London Salon of Photography, 26-27, Conduit St., New Bond St., London, W. 1.	6	5s	Galleries of The Royal Society of Painters in Water Colours, 26-27, Conduit St., New Bond St., London, W. 1., Sept. 11-Oct. 9
August 16	★Reading International Salon of Photography.	Foster E. Moyer, Salon Chairman, 325 Hoskins Place, Reading, Pa.	4 prints or color transparencies	\$1.00	Reading Museum and Art Gallery, Reading, Pa., Aug. 28-Sept. 12
August 21	Eighth Focus International Golden Jubilee Salon.	Direction of Eighth Focus International Golden Jubilee Salon, Zuider Stationsweg 33, Bloemendaal, Holland.	4 prints or 6 color slides	\$1.00	"Art et Amicitiae" Art Gallery, Amsterdam, Holland, Sept. 18-Oct. 3
September 3	Thirteenth Annual Western Ontario International Salon of Photography.	A. E. Adams, Salon Chairman, 923 Maitland St., London, Ontario, Canada.	4 prints any medium	\$1.00 each class	London Camera Club, 212½ Dundas St., London, Ont., Canada, Sept. 21-Oct. 5
September 7	★Northwest International Salon of Photography.	Western Washington Fair Association, Puyallup, Wash.	4	\$1.00	Western Washington Fair, Puyallup, Wash., Sept. 18-26
September 8	★Third Columbus International Exhibition of Photography.	Fred H. Braunlin, Chairman, 456 Elsmere St., Columbus 6, Ohio.	4 prints and/or slides, 3 divisions	\$1.00 each division	Columbus Gallery of Fine Arts, Columbus, Ohio, Sept. 15-Oct. 5
September 14	★Fifth Louisville International Salon of Photography.	Thomas E. Muldoon, Salon Chairman, 1914 Wrocklage Ave., Louisville 5, Ky.	4 prints or color slides	\$1.00 each division	J. B. Speed Art Museum, Louisville, Ky., Oct. 1-17
September 17	★Eighth Annual Victoria International Salon of Photography.	Stephen Jones, Salon Director, 2382 Lincoln Road, Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, B. C., Canada, Oct. 17-24
September 25	★Fifth Chicago International Color Slide Exhibit.	Philip R. Kephart, Chairman, 328 Franklin Ave., River Forest, Ill.	4 color slides	\$1.00	Chicago Historical Society, Chicago, Ill., Oct. 12-15

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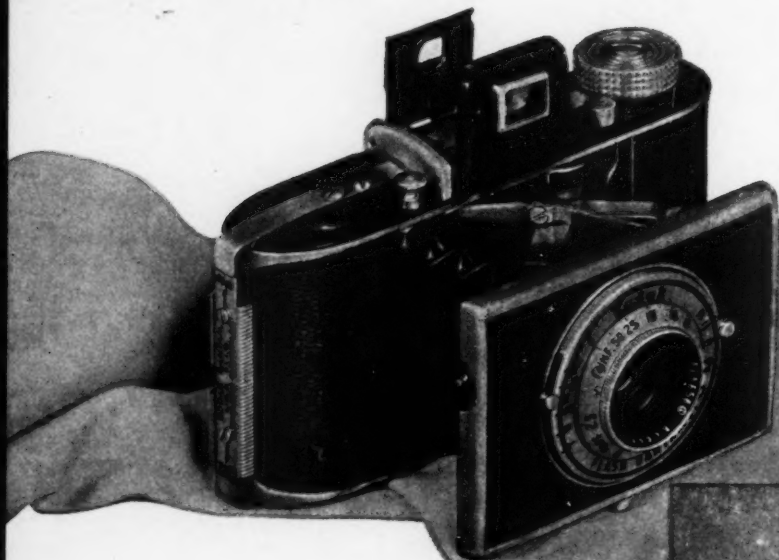


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